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# THE *f* LUTIST

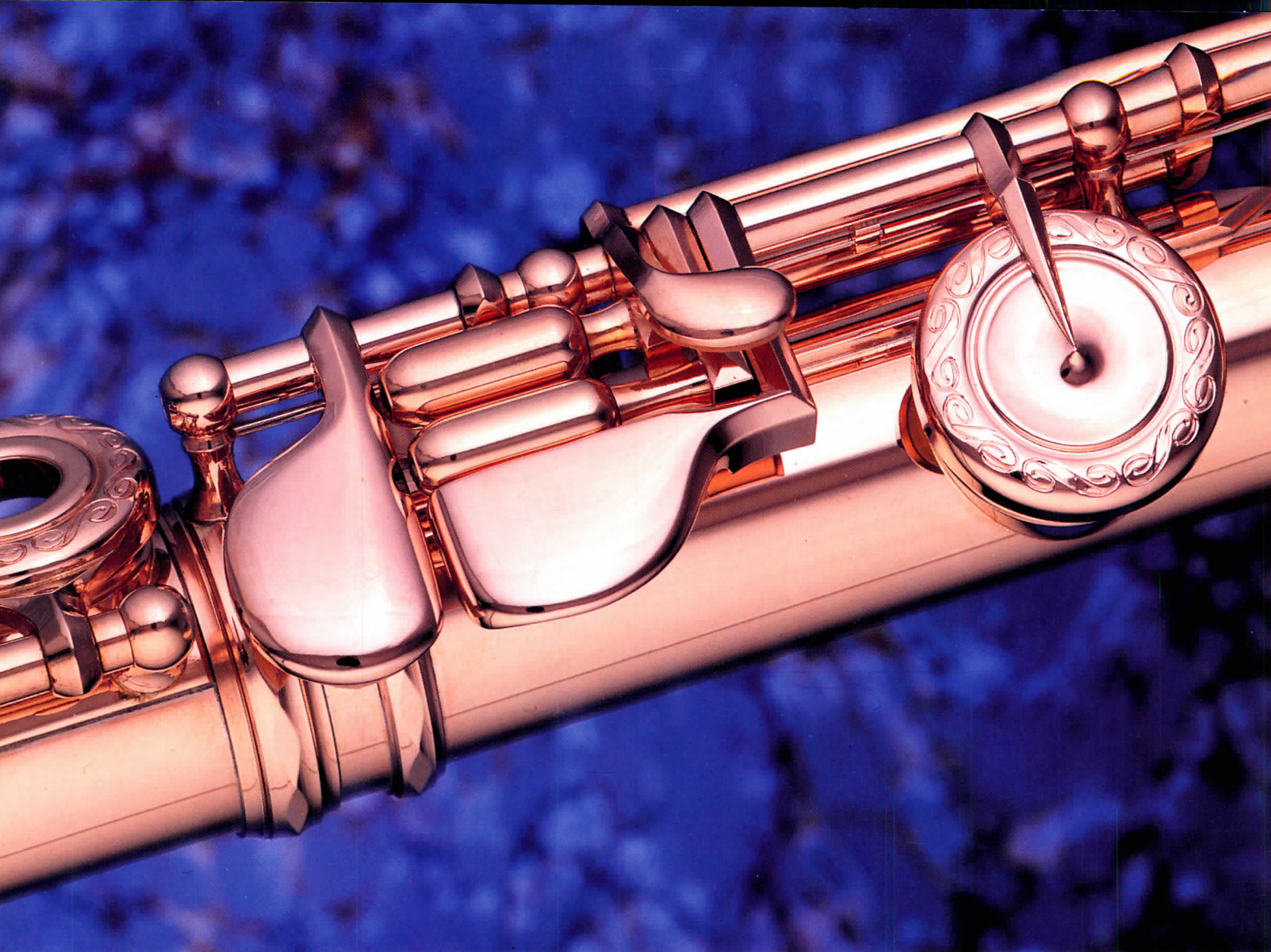
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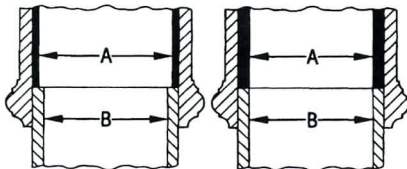
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GEORGE POPE

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## FROM THE PRESIDENT

essential that we encourage each other to be creative, find creative solutions, and promote cooperation to the highest degree. These qualities are why the NFA is so exciting to me, and, fortunately, they are timeless.

The Executive Committee (the President, Vice-President, Immediate Past President, Treasurer, Secretary, and Executive Director) meets every year during the winter to review the progress of ongoing initiatives and projects, to provide guidance where requested, and to regenerate the energy of the hundreds of volunteers who help this organization succeed. The intense professional commitment and warm personal interaction of your officers and the staff make our job truly gratifying. I'm rejuvenated and ready for the coming year.

John Bailey, Program Chair for our 30th annual convention in Washington, D.C., thrilled us with his report on the fantastic array of world-class artists and programming that he is assembling. His Convention Update in this issue of the *Quarterly* will undoubtedly whet your appetite for what promises to be another superb flute "congress" of the highest caliber. The Program Chair has the most challenging job in the NFA, and we express our deepest appreciation for the countless hours and the boundless energy that John has already invested for our benefit.

The Executive Committee also discussed recommendations from the Long Range Planning Committee and began to discuss the development of a survey that will be distributed to the entire membership. The LRP Committee has been

directed to use this information for developing a new ten-year plan for the NFA. Your input is invaluable to your elected officers and the appointed Chairs and Coordinators; we encourage you to participate fully in this exciting process.

As always, there was lively discussion about the NFA Web site and progress on the Members Only area. Aspects of this project have proven to be more challenging and time-consuming than we initially expected. The EC and the Information and Technology/NFA Online Committee are focusing on this project as our top priority. With the excellent services of our computer consultant Steve Thompson, and the expertise of our volunteers, we believe this goal can be accomplished this year. A database of membership information, designed for increasingly sophisticated searches, will be of inestimable value to all of us, as will other online services, such as using your credit card for dues and convention registration. We have high hopes and great expectations for the benefits that can be provided through NFAONLINE.

Time has come for you to turn the page and enjoy the wealth of information that the *Quarterly* offers. And please start making your plans now to participate in the 30th annual NFA convention, *Continuum: Heritage and Legacy*, in our great nation's capital from August 15-18. I'll be there and look forward to seeing you.


*Best regards,  
George Pope,  
NFA President*

**ACCEPTING THE RESPONSIBILITY** for writing a quarterly letter is so easy in theory. Honestly, knowing that there were only four letters to write during the year gave me the impression that it would be a breeze. However, time takes on the most peculiar characteristics when you are writing a letter to your friends and colleagues that will not be read until months in the future. And here I am, just days before that (as usual), poised at my keyboard in the gray of winter, trying to imagine each of you leisurely opening the *Quarterly* in the blossoming spring, ready to enjoy the new articles, exciting pre-convention news, and my attempt at pithy commentary.

Of course, time is always a major element of concern when we each diligently organize our summer plans, our next performing season, even as we look ahead to those special projects we hope to accomplish years from now. The year 2002 used to seem so far away. . . .

Time is also a great challenge that we constantly face as we plan for the future of the NFA. Occasionally our projects don't materialize exactly on the date we had hoped. Nevertheless, our members are tireless in their efforts to make progress and to promote the goals of the NFA (go to <http://www.nfaonline.org> for a quick reminder of those goals). It continues to be

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No submissions (including photos and computer disks) can be returned unless they are accompanied by a stamped, self-addressed envelope.

#### Production Timeline

In order to achieve timely delivery of *The Flutist Quarterly*, the following schedule will be strictly adhered to. Contributors are strongly encouraged to send items to the editor as soon as they are available. Please do not wait until the last minute: the dates given below are the "drop-dead" deadlines. Any material arriving after the Editor's Deadline will not appear until the next issue. All articles which are submitted are subject to blind review by members of the Editorial Board; therefore, deadlines for submission do not apply, and articles should be submitted when ready.

Issue	Editor & Advertising Deadline	Production House Deadline	Target Mailing Date*
Winter	October 30	November 15	January 30
Spring	January 30	February 15	April 15
Summer	April 15	April 30	June 30
Fall	August 15 (except convention coverage)	August 31	October 31

subject to change

## FROM THE EDITOR



**GREETINGS ONCE AGAIN.** Amazing though it may seem, now it's time to think "spring and summer" and NFA convention-time. In this issue, we do our best to help you get into a springtime mood and start looking forward to your trip to Washington, D.C. Never been to D.C.? You might want to schedule some extra time there, as you will discover when you read Rebecca Jeffreys's article.

Our featured article for this issue is an interview with Alexander Zonjic by Ervin Monroe. He is a very interesting person, whom you will enjoy reading about. Everyone is interested in vibrato. Joe Armstrong analyzes the vibrato of Carl Petkoff and shows you how you may be able to duplicate it. Have you heard of Robert Willoughby's Technique of Simplification and wondered what it is? Leonard Garrison explains it for us in this issue. Also in this *Quarterly* is the annual listing of summer masterclasses put together by Grace Petree. Did you know there is a Piccolo Pavilion in

California? It's a gift of one of our life members, and Louis Lewis tells us all about it! You will also find the usual columns along with some information about the forthcoming NFA convention—our 30th one, by the way: application forms, information about Washington, D.C., and important information on how to get to the convention in the first place. Be sure to check our Web pages from time to time for updates (<http://www.nfaonline.org>).

OK, that's enough for now. I'll let you get on with reading the magazine.

We welcome submissions of articles, news items, and regional activities. The review and editorial policies and process are posted in a sidebar. All correspondence, including submissions of articles and news releases should be directed to *The Flutist Quarterly*, c/o Mary Jean Simpson, 204 West Road, Salem, CT 06420-3506.

—Mary Jean Simpson  
Editor

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# high notes

news about NFA members  
and the flute world

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Inclusion of news in this column is not an endorsement from the NFA. Persons desiring to have items considered should send their information directly to the editor. Items may be edited for style, content and/or space requirements. Inclusion in this column is on a space-available basis, at the discretion of the editor.

*A restructuring of this column by the NFA Executive Committee has designated the use of this column for announcements such as recitals, honors, and events. Please see the newly-created column, titled "New Products," for information on those items.*

The ensemble "Serenade," featuring **MICHELLE LAPORTE**, flutist and Gerry Sautter, guitarist, performed for the Aranjuez Concert Series at Weill Recital Hall at Carnegie Hall last October. Their program, featuring Song and Dance repertoire of the 20th century, included a world premiere arrangement for flute, guitar, and percussion of the *Buenos Aires Suite* by Maximo Diego Pujol.

**NATALIE BOYD** recently accepted a position as flutist with The United States Army Field Band in Washington, D.C. Her duties include performing with the Concert Band and with the Pentagon Winds woodwind quintet. She is a graduate of the University of South Florida where she studied with Dr. Kim McCormick. She received her M.M. from the University of North Texas, studying with Terri Sundberg.



Michelle La Porte and Gerry Sautter

The College of Arts and Sciences of The University of North Carolina at Charlotte recently bestowed upon **MARK THOMAS**

the 2001 "Faculty Excellence in Teaching Award." The prestigious award is given annually to a faculty member who best exemplifies the highest qualities of teaching as determined by a faculty awards committee. He received the award from the Dean of the College of Arts and Sciences and the University Provost at a recent ceremony. Mark Thomas is a Professor of Flute at UNC Charlotte and is the first music faculty member to be so honored. Mr. Thomas joined the university faculty in the fall of 1995. Additionally, he is Founder and Honorary Life President of the National Flute Association and a frequent contributor to many educational publications. He is a consulting editor for *Flute Talk* magazine and is author of *The Mark Thomas Flute Method Series*.

The National Endowment for the Arts has announced a grant award of \$10,000 to Red Cedar Chamber Music, a nonprofit



organization located in Marion/Cedar Rapids, Iowa, according to **JAN BOLAND**, Executive Director. The award supports the project "Sounds Like Success," an intergenerational chamber music education program in partnership with The Four Oaks Bridge Intergenerational Center. Red Cedar Chamber Music will work with 4th through 8th grade students from The Bridge Afterschool Program providing interactive chamber music sessions that will stimulate creative thinking, enhance communication skills, and help students value diversity.

The **LOS ANGELES FLUTE ORCHESTRA** performed at the 42nd Annual Los Angeles County Holiday Celebration on December 24, 2001. The event, a citywide celebration of the arts in Los Angeles, was televised live from Dorothy Chandler Pavilion. The 12-member group performed two pieces: the *Christmas Concerto* by Arcangelo Corelli and *O, Holy Night*, a special arrangement created for them by Los Angeles composer and arranger Ron Goldstein. The Los Angeles Flute Orchestra has attracted the interest of some of today's most talented Hollywood film composers/orchestrators and arrangers, whose compositions and arrangements are currently being performed by the Orchestra. All members are professional and semi-professional flutists who perform in various local symphonies and ensembles. They were featured on a soon-to-be released motion picture soundtrack "Quicksand."

New England Conservatory announced the appointment of **JEANNE BAXTRESSER** to the flute faculty beginning in the fall semester of 2002. She sustains an active career as soloist, chamber musician, recording artist, author and teacher, and has held principal positions with three major orchestras, culminating with her

15-year tenure as solo flutist with the New York Philharmonic.

Flutist **CHERYL GOBBETTI HOFFMAN** has been invited to play a debut recital performance in Carnegie Hall's Weill Recital Hall March 24, 2002, as part of the Solo and Chamber Music Recital Series of MidAmerica Productions. Her concert features works by Messiaen, Milhaud, Ferneyhough, Villa-Lobos, Beethoven, and Bartok. Ms. Gobbetti-Hoffman, presently on faculty at the University of Buffalo, was previously tenured musician for the Buffalo Philharmonic Orchestra.

The 22nd Annual James Pappoutsakis Flute Competition was held at 2:00 P.M. on February 3, 2002, in Brown Hall at the New England Conservatory. Alicia DiDonato, Whitney Hanes, Anthony Morejan, and Rachel Tarratoot played the Blavet *Concerto in a minor*, the Sanan *Sonatine*, and a commissioned work by Robert Dick, *Techno Yaman*, based on a North Indian raga and elements of electronica, for flute and drum machine.



Finalists, L to R front row, Rachel Tarratoot, Whitney Hanes, Alicia DiDonato; back row, Anthony Morejan

**RACHEL TARRATOOT**, a student of **MARIANNE GEDI-GIAN** at Boston University, was awarded the first prize, of \$1,500, a public recital, and a gift certificate from Music Espresso. **ALICIA DIDONATO**, who studies with **FENWICK SMITH** at the New England Conservatory, took second place with a prize of \$500 and a gift certificate from Falls House Press. Further details at the Pappoutsakis Flute Competition Web site at <http://pappoutsakis.org>.



Jeanne Baxtresser (top)

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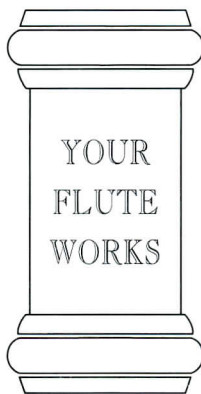
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news about American flute clubs  
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To keep this column current, we need YOU to report on what's going on in your area. Send your information (even if you think that someone else may have reported it!) to Penny Fischer, Regional Outreach Chair, 2115 Melrose Avenue, Ann Arbor, MI 48104; fax: 734/930-0370; e-mail: pfischer@umich.edu; or Rosene Rohrer, Flute Clubs Coordinator, 4812 Stonehill Drive, Raleigh, NC 27609; e-mail: drohrer123@pobox.com.

*by Rosene Rohrer, NFA Flute Clubs Coordinator and  
Penny Fischer, Regional Outreach Chair*

The **CHARLOTTE FLUTE CHOIR** is pleased to announce that Valerie Simosko is now their Music Director. For further information, contact Valerie Simosko at (704) 552-7128; e-mail: vsimosko@msn.net, or Claire Goodman at (704) 573-1211; e-mail: clgflute@prodigy.net

The **CENTRAL OHIO FLUTE ASSOCIATION** hosted its annual Flute Festival on Saturday, April 20, featuring guest artist Paula Robison. For information, call (614) 292-4618 or e-mail jones.6@osu.edu.

**FLUTE FUN** (central California coast) writes, "Last summer (2001) we had two spectacular events that I would encourage any flute group to try. We bought five new flute choir pieces that were written or arranged by Russell S. Howland and edited and published by Jan Ericson. They are arranged for various numbers of flutes, B, Bass Clarinet, String Bass, and Harp as Mr. Howland taught all those instruments at Fresno State College (now known as California State University, Fresno). We gathered all those instruments, including an all-important conductor, twice during the summer and even invited members of the hosting church to listen to our second reading. They were two wonderful evenings of excellent music."

The **FLUTE SOCIETY OF GREATER PHILADELPHIA** is in a year of transition. Persons interested in getting involved can contact Tom Meany at: The Flute Society of Greater Philadelphia, P.O. Box 596, Glenside PA 19038, phone: (215) 576-7056; e-mail: flutesoc@voicenet.com.

The **FLUTE SOCIETY OF KENTUCKY** will sponsor a Jim Walker Flute Experience June 2-5 on the campus of Campbellsville University. Jim, as well as other leading teachers and performers in Kentucky, will be giving classes and masterclasses during this three-day event. For more details, contact Lisa McArthur; e-mail: fskl999@hotmail.com.

The **GANNON UNIVERSITY FLUTE CHOIR** (Adult Division) recently acquired a contra-bass flute from Dutch flute maker Jelle Hogenhuis. Director Holly Sydow says that the instrument, which is made out of charcoal grey PVC pipe with brass keys, "is impressive in looks . . . and plays wonderfully well. All the people from the choir can play it easily in spite of its size."

The **MIDDLE TENNESSEE STATE UNIVERSITY** 2002 Flute Fair was held on Sunday, April 7, on the campus of

MTSU in Murfreesboro, Tennessee. Guest artist Leone Buyse presented a recital and masterclass. Other events included a Young Artist Solo Competition for high school flutists, a roundtable discussion on performance anxiety, flute exhibits, and a final concert featuring winners of the high school competition, area student flute choirs, a flute choir of flute professors, and Ms. Buyse. For more information contact Lisa Jelle. E-mail: ljelle@mEsu.edu; or phone: (615) 898-2481.

The **NEW YORK FLUTE CLUB** sponsored a masterclass by William Bennett on February 16. The following day William Bennett performed as part of the Eleanor Lawrence Memorial Tribute, along with William Montgomery, Gerardo Levy, and others. Bernard Goldberg, Nancy Toff, and Sue Ann Kahn shared their memories of Eleanor as well. On Sunday, April 28, winners in the NYFC Annual Competition will be featured in a recital at CAMI Hall, 165 W. 57th St. at 5:30 p.m. An ensemble program will be held May 19, 4:00 p.m., Kaplan Space at Carnegie Hall. Details are available at their Web site: <http://www.nyfluteclub.organization>.

The **SAGWA VALLEY FLUTE ASSOCIATION** continued its fifth-year tradi-

tion of providing pre-concert and intermission music for the South Bend Symphony Holiday Concert in December. The group will perform their annual summer concert at the local Borders Bookstore in June.

The **SEATTLE FLUTE SOCIETY** announces the following events: April 7—Flute Fair; May 5—Rhonda Larson Recital; June 2002—Flute Choir Festival. For more details, see their Web site: <http://www.seattleflutesociety.com>.

**UPTOWN FLUTES**, a professional flute ensemble in residence at Drew University, Madison, New Jersey, announces their spring performance schedule, culminating in their Carnegie Hall debut on June 15 as winners of Artists International: March 1—Far Hills Country Day School, Far Hills, NJ; April 27—St. Paul's Church, S.

Nyack, NY; May 5—Jesus Christ Prince of Peace Chapel, William Paterson University, Wayne, NJ; June 2—Smoke Rise Community Church, Kinnelon, NJ; June 15—"A Flute Renaissance" winners of Artists International, Weill Recital Hall, Carnegie Hall, 154 57th St. and 7th Ave., NYC. The ensemble includes flutists Carla Auld, Elise Carter, Patricia Davila, Karen Demsey, Jeanne Fessenden, John McMurtery, Virginia Schulze-Johnson, and Rebecca Vega. For information on any of these concerts, please call 973-408-3428 or visit their Web site: <http://www.depts.drew.edu/music/> link to UpTown Flutes.

The **UTAH FLUTE ASSOCIATION** presented Roger Martin in a concert and masterclass January 18 and 19. Spring 2002 events include concerts by Nancy Toone (March) and Lisa Byrnes (May).

The **WOODBRIIDGE FLUTE CHOIR** presented four world premieres in the Fall of 2001: *Hear my Voice* by Gretchen Morse, *Southern Peace* by Mel Lauf, Jr, *Furry Leaves* by Gretchen Morse, and *Old Stone Church* by Steve Tung. These works and others were presented on the first concert of the 2001–2002 concert series. Their holiday concerts included appearances at the Festival of Lights at the Latter Day Saints Visitor's Center, The White House, and the Millennium Stage at the Kennedy Center. Their spring schedule holds a world music concert with original arrangements by Bob Walters and a concert performance at the Mid-Atlantic Flute Fair on February 9 and 10. The Woodbridge Flute Choir is directed by Rebecca Jeffreys and Lisa Sheldone. For more information, visit their Web site at <http://www.pwcweb.com/woodbridgeflutechoir>

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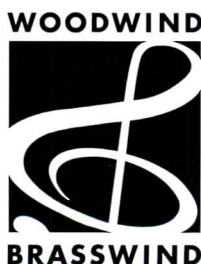
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# RELEASES FROM LAUREL ZUCKER

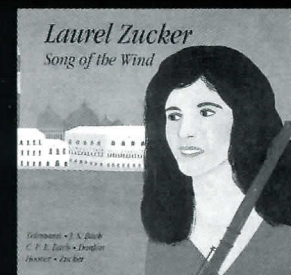


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Kennan Night Soliloquy  
Copland Duo, Wilder Sonata No. 2  
Zucker Aviary, Shining, Effect Out  
Kingman Scenario Musicale II



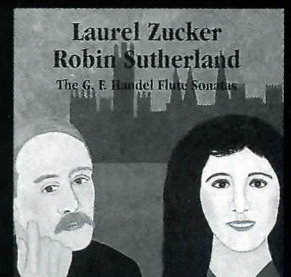
## SONG OF THE WIND

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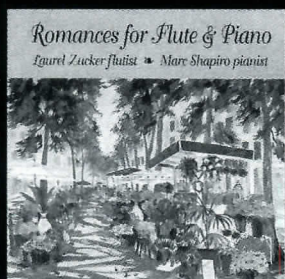
## HAYDN LONDON TRIOS & DIVERTIMENTOS

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Romances by Widor, Nielsen, Schumann Reger, Honegger, Faure, Gaubert, Borne  
"...a very wisely assembled recital of music... Zucker has a full, rich sound coupled with an impressive technique....a thoroughly enjoyable recording..."

—FANFARE MAGAZINE



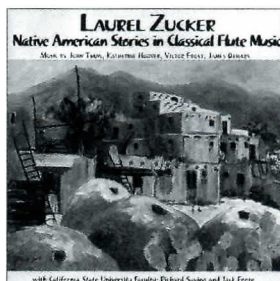
## LAUREL ZUCKER WITH THE ERKEL CHAMBER ORCHESTRA OF BUDAPEST

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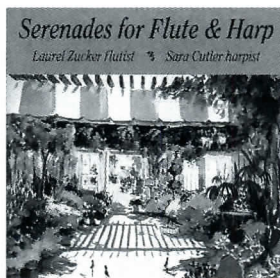
FABRIZIO PAOLETTI—I FIAT  
—SYRINX, 1996



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Music:  
Hoover Canyon Echoes for Flute & Guitar, Winter Spirits & Kokopeli  
John Thow To Invoke the Clouds, Breath of the Sun  
James Demars Colors Fall  
Victor Frost Nocturne



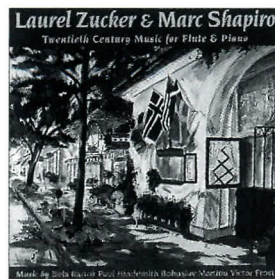
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Music:  
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Bach Arioso  
Hovhanness Sonata  
Faure Sicilienne  
Massenet Meditation from Thais  
Ibert Entr'Acte  
Saint-Saens Swan  
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Zucker Sailing  
Nielsen The Fog is Lifting  
Roxlo Bajo & Playera  
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—AMERICAN RECORD GUIDE



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Music:  
Hindemith Sonata  
Martinu Sonata  
Bartok Suite Paysane Hongroise  
Frost American Suite

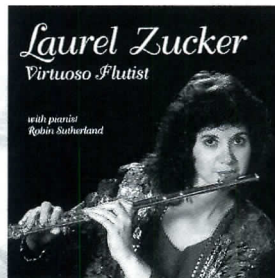


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Laurel Zucker flutist & Robin Sutherland pianist

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Chaminade Concertino  
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—FANFARE MAGAZINE



## LAUREL ZUCKER & RICHARD SAVINO:

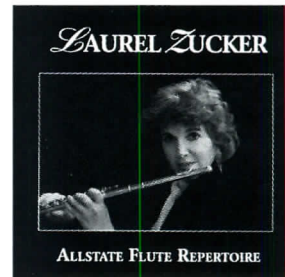
Music for flute and guitar by Mauro Giuliani

UPC#66012-2

Grand Sonata Op.85, Duettino Op.77  
Serenata Op.127, Qual Mesto Gemitto

"The duo plays with the joy and expressive freedom inherent in the works. Laurel Zucker, a flutist with a stunning tone and spectacular technique..."

—SCRANTON TIMES



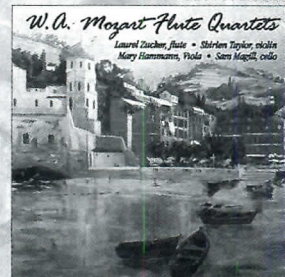
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# notes from abroad

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## EUROPE

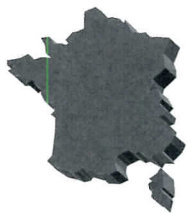
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The Jean-Pierre Rampal International Flute Competition took place in Paris in the fall, but there was no first prize nor—unusually—a second prize winner.

I have before agreed in a major competition that there should be no first prize, or that there should be no second prize, but it is rare that there should be neither. The reasons given to me were that the level was not sufficiently high to allow its presentation. I always feel sad not to give the prizes, though I am sure the jury had good reason. The requirements for Paris were always rather tough. The Conservatoire students had a distinct advantage because the Competition repertoire was usually the same, or similar to that required by the professors there in the students' normal course of study. They may already have prepared the repertoire during the previous year.

The Geneva International Flute Competition on the other hand was, it is said, of a very high standard indeed, and all three prizes were awarded. The Prizewinners were: First—Silvia Careddu, from Italy; Second—Sabine Morel and Third, Sarah Louvion—both from France.

*Pan*, the Journal of the British Flute Society, has a note announcing the finding



of two “overlooked” manuscripts of pieces by composer Sir Malcolm Arnold, one of them being for flute, oboe, and piano. The *Trio Bourgeoise* was written in 1940 and is being prepared for publication. Of all the chamber music grouping which includes a flute, this trio must be the most rewarding and popular ensemble. The 18th century repertoire is quite extensive, especially so if one utilizes the repertoire for two flutes, two violins, and two recorders with basso continuo. The 19th/20th century repertoire also contains gems amongst which is the charming *Trio* for flute, oboe, and piano by Alec Templeton, recorded beautifully many years ago by Julius Baker, oboist Alec Goltzer, with the composer at the piano. This still, I believe, remains unpublished. It shouldn't be. A trio is easier to manage for rehearsals than a wind quintet, the latter tending to jade the ear after an hour or so.

I again listened the other day to that captivating CD, “The Ocarina Is No Trombone” (quoted from *The London Times*). Too right! The ocarina is a globular flute and a member of the flute family. It starts with a vivacissimo rendering of the Finale from Beethoven's First Symphony played on



an ocarina quartet led by the virtuoso Michael Copley. That's just the start. He goes on with a number of tunes in the midst of which is an astonishing *Carnival of Venice*. He displays incredible expertise on what amounts to a clay egg with holes.

Why do we need so many keys and buttons on our flutes? Because we aren't as clever as Michael, that's what! It's the kind of CD you might play to amaze your friends. CD 007366 and marketed by Seaview Music, 28 Mawson Road, Cambridge, CB1 2EA, UK. Tel: 01223 508431 Look and listen: <http://www.seaviewmusic.co.uk>. You will love it.

The Italians are so industrious in writing about their past flutes and flutists: in 1991 the biography of Emanuele Krakamp appeared (Maurizio Bignadelli-Quaderni Dell 'Accademia, 1991) and the same author together with Gian-Lucca Petrucci's biography of Severino Gazzelloni appeared in 1993 (Pagano) followed Petrucci's book on Leonardo De Lorenzo (Editoriale Pantheon 1995). More recently, a nice catalogue of woodwind instruments containing many photos of flutes from Italian Private Collections was published (Gianni Lazzari, Casa Editrice, Ferrara) a handsome 180 pages, profusely illustrated, of the life and music of

Giulio Briccialdi arrived (Gian-Lucca Petrucci, Edizioni Thyrsus, 2001). The illustrations of the flutes he played are alone of great interest.



What is remarkable is the pride in its own flute history held by the Italians which results in this group of interesting books. There are no doubt more books which I don't know about. The Lorenzo book shows concert programmes of his pupils whilst he was teaching at Eastman. For the 12th April, 1934, a certain Julius Baker played *Allegro Fugato* (Quartz); *Adagio* (Galuppi) and *Le Cucoo* (Daquin) accompanied by Angelo Rallo. I wonder who is writing the biogra-

phies of Joseph Mariano, Julius Baker, and William Kincaid? All of them had a great influence on our flute repertoire and history.

The Dutch Flute Society Journal has an interview with, arguably, one of the greatest flutists of this age, Pandit Hariprasad Chaurasia. When he is in London, his Royal Festival Hall appearances are always completely sold out. He communicates with his breath and his fingers; he is amazing. Check him out; there are plenty of CDs.

The Second International Flute Festival at Obernai, France, will take place April 11–14. Soloists include Matt Marvuglio, Francois Veilhan, Philippe Bernold, Sandrine Francois, Gaspar Hoyos, Sabine Morel, The Occupant of Hastingleigh Observatory, Jean Pierre Pinet, Veronique Balssa, Claude Lefebvre, and organised by

Daniel Pfeiffer. There are ensembles, lectures (child behaviour and “physical problems”), and a chamber orchestra.

The Marcel Moyse Society has at last issued their CD, *The Recorded Legacy of Marcel Moyse*. The recordings were chosen carefully to show him at his best, and he would have approved, I think. In England, I once asked him, “How many records did you make of Gluck’s *Orfeo*?” “Two”, he said. “Hmm. That’s strange because I have three”, I told him. He studied the three discs carefully, then said. “No, only two. This one in no good!” The CD number is CDLX7041 and can be obtained from their Web site: [wwkflute@aol.com](mailto:wwkflute@aol.com).

Trevor Wye  
Hastingleigh Observatory  
Kent, UK

## CANADA

Greetings from Canada! In spite of recent world turmoil, the Canadian musical community has enjoyed some excellent flute events this year. November 2001 was a busy month in Ontario. There were many interesting concerts and masterclasses which, much to our frustration, all happened within the same few days! The Ottawa Flute Club again presented the Flute Fair during the November 25 weekend with Ransom Wilson as the featured guest artist. This festival includes masterclasses, concerts, and lectures on a wide variety of topics ranging from flute repair to physical well being. On November 24, Toronto flutists heard the North American premiere of Robert Aitken’s *Flute Concerto* (1999) in Massey Hall. Presented as part of the week long NUMU (New Music) Festival which featured Canadian music, this work was also broadcast December 2 in Toronto on CBC radio. During the weekend of November 24–25, Timothy Hutchins (Principal Flute, Montreal Symphony) gave two performances of Canadian composer R. Murray Schafer’s *Flute Concerto* with the Kitch-

ener-Waterloo Symphony in Kitchener, Ontario, and gave a masterclass for students at Wilfrid Laurier University. Toronto Symphony principal flutist Nora Shulman performed the Chaminade *Concertino* with the Toronto Symphony on November 3 and 4.

We look forward to our annual visit from Peter Lloyd, who will be in Toronto on March 2nd for a day of masterclasses, and we hope no other flute events will be scheduled for that weekend! Flutists in Montreal have enjoyed some interesting masterclass guests this year. Patrick Gallois, Paul Edmund-Davies of the London Symphony, and Claire Guimond, baroque specialist, gave classes at the University of Montreal, and Robert Langevin visited the Montreal Conservatory.

Patrick Gallois also visited Winnipeg, and performed Finnish composer Eino

Juhni Rautavaara’s concerto *Danses with the Winds* in conjunction with the February new music festival. In April 2001, Montreal Symphony flutist Carolyn Christie was the guest performer and adjudicator for the Winnipeg Syrinx Festival, which features performances by local flutists and competitive classes for flute students.

Toronto flutist Susan Hoeppner has recently recorded the lyric *Concerto* (1974) for flute and orchestra by British Columbia composer Michael C. Baker. Michael C. Baker is known in the U.S. for his 1973 *Sonata for Flute and Piano*, which is dedicated to Bernard Goldberg. The concerto recording is available through the Canadian Music Centre, 20 St. Joseph Street, Toronto, Ontario, M4Y 1J9.

News from Vancouver! Vancouver Sym-





phony Orchestra principal flutist Camille Churchfield performed the Mozart D Major Concerto and Bernstein's *Halil* with the orchestra led by conductor Andre Boreyko in April 2001. On a not so happy note, Vancouver composer Elliot Weisgarber passed away on New Years Eve 2001. A prolific writer of flute music, his work *Miyako Sketches* is included in the new Selected Repertoire Guide and was performed at the NFA convention in Dallas. His daughter, flutist Karen Suzanne Smithson, is an active contributor to NFA pedagogy pursuits.

Apologies are in order for several errors in the 2001 Canadian Flute News article, and many thanks to those of you who brought this information to my attention. First, the Winnipeg performance of Bright Sheng's *Flute Moon* should have read Canadian premiere. The first performance was given in May 1999 by the Houston Symphony flutist Aralee Dorough. Secondly, Ransom Wilson did indeed conduct Symphony Nova Scotia in Halifax last spring, and principal flutist Pat Creighton did perform the Nielsen *Concerto* with the orchestra, but they did not participate in the same program. Last but not least, apologies to Walfrid Kujala, Susan Hoepfner, Emmanuel Pahud, and others whose names were spelled incorrectly last year. This was due to a scanning malfunction during the processing of the article, and every effort will be made to assure that this does not happen again!

Just a reminder—there are many excellent summer workshops being offered in Canada again this summer which feature internationally renowned artists. These festivals are financially attractive to American flutists due to the low value of the Canadian dollar. Programs worth noting include Orford Arts Centre and Domaine Forget in Quebec, Aria International Summer Academy in Ontario, and summer music programs at the Banff Centre for the Arts in Alberta. It is a very economical time to travel, and plan on the U.S. dollar being at worth least 1 1/2 times its Canadian counterpart!

*Amy Hamilton, Associate Professor  
Wilfrid Laurier University  
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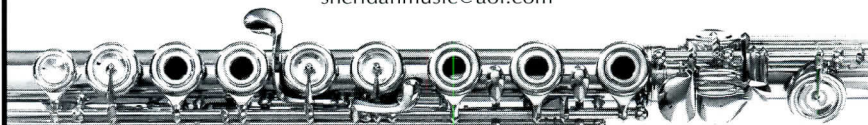
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# new products

*Inclusion of products and news in this column is not an endorsement from the NFA. Persons desiring to have items considered should send their information directly to the editor. Items may be edited for style, content and/or space requirements. Inclusion in this column is on a space-available basis, at the discretion of the editor.*

*The NFA Executive Committee has designated this newly created column for notices of new products. The listings shall be on a one-time basis, for individuals only.*

Sound Files to accompany *Tone Development Through Interpretation* by Marcel Moyse, from Joseph Manuppello: At <http://www.colleges.org/~music/moyse/> are mp3 files from the collection of Richard Volet, principal flutist with the Victoria Symphony. In compiling these recordings, Mr. Volet's intent was to "obtain recordings of the singers that Moyse himself might have heard while playing in the Paris opera orchestra." He was aided in this by Austin Scott, who possessed an "incredible collection of operatic recordings starting right from the early recording days." Mr. Volet lent Joseph Manuppello these recordings on cassette tape, which were transferred to the digital medium so that all flute students might benefit from their study. The resulting files are hosted by the Associated Colleges of the South. In addition to Richard Volet, thanks go to Ruth Ann McClain, Flute Instructor at Rhodes College, Patricia Gray, Web Designer and Special Events Coordinator for the Memphis Opera, and Suzanne Bonefas, Director of Technology Programs at Southwestern University, and Larry Krantz's comprehensive Flute Pages and FLUTE, the E-mail Discussion Group

for Flutists. Manuppello hopes that the project will grow to include multiple recordings of all the exercises as well as libretti and translations. He would like to include Moyse's preface to his book (this is a preface by Moyse to the exercises, which is not included in the available edition). If you have any of these materials to share, please e-mail him at [jrm@mail.med.upenn.edu](mailto:jrm@mail.med.upenn.edu).

*Woodwind Treasures* (Crystal Records CD250) is a collection of works performed by The Westwood Wind Quintet. This CD, made from recordings in 1971 and 1981, represents two incarnations of the ensemble. The recordings of the works by Klughardt (*Quintet, Op. 79*) and Berio (*Opus Number Zoo*) were originally released in 1981 on Crystal LP 5250. Members of the group on that recording include **JOHN BARCELLONA** on flute. The other works were recorded and released in 1971 on Crystal LP 5811. Members included **GRETAL SHANLEY** on flute.

The members of the Wolfe Trio, with **LESLEY OLSON**, flutes, form the basis of the Ensemble Ecoute (the ensemble of the

Ruhr chapter of the International Society for Contemporary Music). The Trio has produced numerous broadcasts for German, Canadian, American and Dutch radio stations. A CD featuring the works of Kaija Saariaho, to be produced by National German Radio in Cologne, was recorded in 2001. A further CD with works by members of the European Composers Network—including Andrew Toovey, Frederik Oesterling, Francois Sarhan and others—is planned for 2002.

*Ornamentation According to C. P. E. Bach and J. J. Quantz*, a new book by **DR. KRIS PALMER**, is now available. The book is 188 pages long and clarifies C. P. E. Bach's and Quantz's advice about a variety of appoggiaturas and trills. It is user-friendly for both professional and amateur musicians. Three short excerpts are available for preview on her Web site at [www.krispalmer.com](http://www.krispalmer.com). For more information see also: [www.1stbooks.com](http://www.1stbooks.com).

Fixed-Wing Productions has released *Can-tico*, the debut CD from the flute and harp group Duo Arisco. This CD is a collection



of Medieval, Renaissance, and early Baroque music arranged for flute and harp, with added percussion and cello. The Los Angeles-based Duo Arioso is **MICHELLE MATSUMUNE** on flute, piccolo and alto flute, and **MELINDA JOHNSON** on harps. Visit their Web site at <http://www.netmeister.net/fixedwing> for more information.

*Dialogues/American Music for Flute and Organ*, performed by The Marianiello-Reas

Duo, **LINDA MARIANIELLO**, flute and Keith Reas, organ, is scheduled for release in February 2002, by Musicians Showcase Recordings and Albany Records. More information is available at their Web site: <http://www.msacd.com>. Marianiello has also recorded a CD on traverso with Hanneke van Proosdij, harpsichord, which was produced by Swineshead Productions. For more information, call David Bowles at (510) 528-0861. The CD contains works by J. S. Bach, Antoine Mahaut, and Michel

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Pignolet de Montclair. In 2002–2003 she will premiere a new flute concerto written expressly for her by European American composer Carl Mansker.

## Letter to the Editor

Dear Editor,

*A composer whose date of death was listed as 2000 in the Dallas Convention booklet is actually alive and in good health. The Finnish flutist Ilari Lehtinen played Latvian composer Peteris Vasks's work Landscape with Birds in the Saturday 4:00 international headline showcase. I have been acquainted with Vasks since 1990 and was very unhappily surprised to hear the bad news. Coincidentally, someone with whom I shared the news at the end of the summer was even more surprised than I was, because she had spoken with Vasks in the spring of 2001! I've confirmed the good news that Vasks is not yet deceased by checking with his German publisher, Schott, which publishes much of Vasks's chamber music as well as his second piece for solo flute, the 1992 Sonata.*

Yours truly,

Paul Taub

Professor of Music, Cornish College of the Arts  
Flutist and Executive Director, Seattle Chamber Players

## technology

*by Ruth Ann McClain*

If you would like to contribute an article for the Technology section, or have a technology topic that you would like to see explored, or covered again in more depth,

please email Ruth Ann McClain, [mcclain@rhodes.edu](mailto:mcclain@rhodes.edu). Include pertinent information (your name, city/state/country, topic/products, web address, platform

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# passing notes

## Jack Goosman

My husband, Jack Phillip Goosman, died suddenly on Saturday morning, January 26, 2002. He had just passed his 57th birthday on January 19th. I was with him and held his hand as he died.

I first met Jack in the fall of 1966 at the annual audition for the Pittsburgh Youth Orchestra. At the time he was studying with Bernard Z. Goldberg at Duquesne University. Upon Mr. Goldberg's recommendation, Jack spent the summer in Vermont studying with Marcel Moyse. I have always felt that Jack's conception of the tone quality a flute should have was based on listening and studying with Mr. Goldberg, who in my opinion plays with one of the most beautiful sounds I have heard come from a flute. There is no doubt in my mind that a good flutemaker must have a good ear not only for intonation but also for tonal color and quality. Anyone who knows my husband's flutes can attest to his discerning taste in this regard.

In the fall of 1968, Jack traveled to Boston to begin working for Verne Q. Powell Flutes Inc. He was trained by Alan Williams as a padder and, subsequently, was trained by Dick Jerome as a headjoint maker. However, in the spring of 1971, feeling restless and wanting to be his own boss, Jack decided to emigrate to Canada and asked me to go with him.

There were a variety of reasons Jack chose Canada. In the first place, Jack's mother and father both enjoyed boating and fishing and owned a small island in Charleston Lake just north of Brockville, Ontario, where they spent all of their summers during the 1950s. Secondly, in the early seventies there was no topnotch flute repairman in all of Canada. Therefore, when Jack looked for sponsorship to become a landed immigrant, he applied to Nicholas Fiore, then principal flutist of the Toronto Symphony, and Robert Aitken for letters of reference. Both of them immediately and enthusiastically assisted him. We entered Canada to begin our new life in a new land on October 15, 1971, with three cats who meowed all the way from Boston, Massachusetts, to Toronto.

A little more than two years after that, Jack again became restless and tired of only doing flute repairwork while continuing to make headjoints for Powell. So, he decided to make his own flutes. Since he had not been trained in making bodies or stringing keys (the term used for putting together the keywork and mechanism), he basically had to train himself. He had done a few complete restorations of some old flutes when he was still working for Powell. One of those was a Louis Lot I subsequently played, as well as a beautiful old Boehm &

Mendler that he had purchased. During his early years in Toronto, he also had further opportunities to restore more Lots, Bonnevilles, and Godfroys.

As well as giving him experience in body and key work, I believe that the experience of working on these old flutes provided him with an education and insight into how he should make his own flutes. Gunter Rumpel, principal flutist of the Tonhalle Orchestra, in an interview with the *Toronto Star* in 1987, stated that Jack's flutes reminded him of the Louis Lots he had played as a boy. This restoration work and Jack's grounding in Mr. Powell's method of flutemaking and the old Powell flutes, was absolutely the basis for his flutes. Mr. Rumpel's observation was no accident. The keywork on Goosman flutes is very much in the tradition of these old flutes.

During the late seventies and early eighties, Jack made a total of 93 flutes. Many were made for important flutists such as Bonita Boyd, Ingela Oien, James Galway, Gunter Rumpel, Douglas Stewart, and Robert Cram. Important Canadian flutists who own and still play Goosman flutes are Jean Guy Brault of the National Arts Center Orchestra, Thomas Kay, principal flutist of the Kitchener-Waterloo Orchestra, and Anne Metrokas, principal flutist of the London Symphony. Emily Controulis won her

principal flute positions in the North Carolina, Pittsburgh, and Baltimore symphonies playing her silver Goosman flute. Tal Perkes won both his City Orchestra of Barcelona assistant principal position and principal position in the San Antonio Symphony, playing his Goosman flute. Bruce Bodden won his principal position in the Spokane Symphony playing his Goosman flute. More important than these are the amateur flutists who still own and play flutes Jack made for them many years ago.

Around 1987, Jack decided he no longer wanted to make flutes. It was a great deal of work and really required employees and a complete machine shop, which we had on Peter Street in downtown Toronto. At that point he decided he would finish making the orders he had on hand by himself, and then turn his attention to head-joint making. In 1988 he developed the "Butterfly" lip plate design which was the first split lip plate design of its type. He won his U.S. patent in a record four months upon its submission to the U. S. Patent Office.

When I look back over the 35 or so years I spent with Jack, the one constant opinion I have about him, which has never swayed through all of the varieties and vicissitudes of our life together, is that he had a great curiosity about those things that interested him. Whether it was flutes, clocks, watches, Windsor chairs, Aladdin lamps, old woodworking tools, pinball machines, old violins, or Leica cameras, when he became interested in something, he would research and study that subject until he not only knew about it but that he could apply the knowledge. This is akin to an analogy given by one of my flute teachers comparing the difference between being able to TALK good flute playing, and being able to actually PLAY the flute well. Jack was very precise in his thinking.

I admired and respected my husband above every other person I have known in my life. Our sons, William and Seth, and I will miss him very much.

*Mara Goosman*

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# Robert Willoughby's

## *Technique of* **SIMPLIFICATION**

*by Leonard L. Garrison*

Can phrasing be taught? A good musician perceives and communicates the essential shape and beautiful simplicity underlying a phrase and coordinates dynamics, vibrato, tone color, articulation, and rubato to emphasize a focal point. A major thrust of Robert Willoughby's teaching is purposeful phrasing. To teach this skill, he often uses simplification:<sup>1</sup> extract the main notes and play only those notes; within this simplified form of a phrase, decide which note is the peak of intensity; after perfecting the basic shape, relate secondary notes to the main line. Simplification is not just reducing the number of notes; it applies to all aspects of music-making, including tone, rhythm, technique, and articulation. This article shows the wide variety of uses of this technique.

Joachim Andersen's *Etude in E Minor*, op. 33, no. 4, shows the usefulness of simplification. Andersen's piece, like many flute studies, features both a melody and an accompaniment. He marks the melody with accents throughout the piece (see Example 1). Rather than hammering every accent with equal weight, one shapes the melody.

As Willoughby is fond of saying, no two notes are the same. First play the melody by itself (see Example 2). This four-measure phrase divides into the classic pat-

tern of two one-measure subphrases followed by a longer two-measure subphrase. Each has its own shape. The downbeat appoggiaturas are the focus of bars 1, 2 and 4, and each successive emphasis builds on the preceding one, resulting in a peak in measure 4. Reuniting this well-shaped melody with the sixteenth-note accompaniment produces a hierarchy of expression. One differentiates the melody from the accompaniment with vibrato and slight agogic accents but varies these stresses according to the shape of the melody. The nuances of the accompaniment mirror those of the main line.

The focal point of a phrase is not always clear, but ambiguity of a phrase does not give one license to be irresolute. Some musicians automatically place the greatest emphasis on the highest note of a phrase, but meter and harmony sometimes outweigh melodic contour. Mozart's *Concerto in G Major* features an illustration (see Example 3).

Frequently, performers stretch the third beat of measure 56, the melodic peak, and diminuendo to the end of the phrase. But this high D is not as important as the appoggiatura D in measure 57. Harmonically, measure 56 moves forward to measure

57 (see the G-G-sharp-A in the bass). As the simplification shows, D is an octave displacement of the descending line, resulting in a D-C-sharp suspension.

There is a similar situation in the next phrase (see Example 4).

The high F-sharp on the third beat of measure 63 is merely an arpeggiation of a major chord; the harmonic crux is the next downbeat G, a seventh of a dominant chord. On a deeper structural level, the main line of the phrase is A (meas. 61–63) — G (meas. 64–65) — F-sharp (meas. 66). Making the F-sharp in measure 63 more important than the downbeat (a common occurrence) belies the structural integrity of the phrase.

The technique of simplification is especially useful in Baroque music because of the amount of ornamentation in this period's music. Quantz cautions against learning florid pieces before basic phrasing is mastered:

No beginner should be advised to meddle prematurely with *galant* pieces, or with the Adagio. Some few amateurs of music understand this, but the majority want to begin where others end, that is, with concertos and solos in which the Adagio is embellished with many graces that they have not yet grasped.<sup>2</sup>



Allegro moderato

Flute

*p*

Fl.

Fl.

Example 1: Joachim Andersen, *Etude in E Minor*, op. 33, no. 4

Flute

*p*

1 2 3!

Example 2: Simplification of Andersen, *Etude in E Minor*

Allegro maestoso

Simplification

Original

Orchestra

etc.

4-3

Example 3: W.A. Mozart, *Concerto No. 1 in G Major*, K 313, first movement

Allegro maestoso

Simplification

Original

Orchestra

etc.

4-3

Example 4: W.A. Mozart, *Concerto No. 1 in G Major*, K 313, first movement

He prefers that a student learn “pieces which are more melodious . . . so that he may learn to play an air in a cantabile and *nourrissant* manner, that is, with the melody sustained.”<sup>3</sup> Practice the basic line of any baroque piece before incorporating ornaments.

There are two styles of Baroque ornaments, French and Italian.<sup>4</sup> French composers provide *agrèments*, standard ornaments of single notes, including graces, trills, turns, mordents, and so on. Italians compose simple lines upon which performers improvise

diminutions, florid variations in smaller note values. Untangle a phrase of French music by stripping away the *agrèments* (see Example 5).

Couperin’s phrase orients itself around downbeats, with one exception: in the third

Gravement

Example 5: François Couperin, “Premier Concert” from *Concerts royaux* (1722), Prelude

Andante

Example 6: J. S. Bach, *Sonata in E Minor*, BWV 1034, Andante

(continued)



full measure, harmonic tension rises in the second and third beats and then resolves. The basic shape revealed, one adds the ornaments, played lightly and freely.

Italianate music, a Handel sonata for instance, presents the opposite problem: “certain passages . . . are intentionally set very plainly and dryly to give the performer the freedom to vary them several times in accordance with his insight and pleasure, and by this means constantly excite the listeners with new inventions.”<sup>5</sup>

To develop a knack for improvised

embellishments, Quantz advises that “the player should take for practice well-elaborated duets and trios which contain fugues and are composed by solid masters.”<sup>6</sup> The music of J. S. Bach best meets this description; in contrast to his contemporaries he wrote out ornamentation.<sup>7</sup> Applying the technique of simplification to Bach reveals the underlying structure of his music and provides a model of ornamentation for other pieces.<sup>8</sup>

Bach’s music is so full of ingenious arabesques that it almost plays itself, unlike

the stark lines of a Handel Sonata. An interpretation of Bach, however, cannot rely on the composer’s brilliance but must be rooted in good phrasing. Example 6 shows the Andante from Bach’s *Sonata in E Minor* as he wrote it and in a simplified version. The top line reads like a slow movement by Corelli or Handel, and can even be performed without embellishment. Suggested nuances clarify the phrasing.

As John Solum points out, this exercise enables us “to think and play the ornaments as ornaments,”<sup>9</sup> with freedom and deftness.

Example 6 continued

Not all of Bach's embellishments fall away from the main line, however; some warrant emphasis. For instance, the high C in measure 21 provides a piquant clash with the C-sharp in the first beat. There is a similar D-to-D-sharp clash in measure 25. Particularly striking is the cadence at measures 35–36, where Bach displaces the C-sharp by an octave. This dramatic moment is often undermined by a breath in measure 35 or by an accent on the C-sharp.

The next step is to transfer Bach's ornaments to the Adagio from Handel's *Sonata in G Major*. Every idea in the ornamentation of Example 7 derives from Bach. Several Bachian traits stand out, including frequent ties and suspensions and jumping to a chord tone outside the original melody. Good interpretation follows natural phrasing of the original line.

Just as practicing a fundamental melodic line achieves clarity, a similar effect derives from a conscious suppression of vibrato, which is often applied without regard to its place in the scheme of a phrase. Willoughby has long advocated practicing without vibrato:

Another interesting thing is when you ask flutists . . . to play without vibrato. The first thing they do is to play like a wooden stick. They don't realize that you don't need vibrato to be expressive. Then I say, "What would you do if you were a clarinetist? Would you still play that way?" It's really a crutch for them; they cannot be expressive without using vibrato.<sup>10</sup>

Once the basic shape of a phrase is understood, vibrato can be used to enhance

the grand design, intensifying at climactic points and relaxing elsewhere.

Rubato is another expressive device that some performers use without intelligent planning. Willoughby values imaginative use of rubato but cautions, "When first working on a piece, it's best to play it strictly in time (but not necessarily up to tempo). Then, as you become more familiar with it, begin to take appropriate liberties. You should always be able to return to playing it exactly as notated."<sup>11</sup> Often the misuse of rubato derives from convention. A younger generation apes one performer's idiosyncrasies, and this creates a tradition. Stripping away tradition can be refreshing.<sup>12</sup>

Willoughby stresses the effect that another expressive device — physical movement — has on performance. Some flutists adopt wild gyrations that have nothing to

Adagio

Example 7: Handel, *Sonata in G Major*, Adagio

(continued)



do with the music; others are stone still and play without any rhythmic vitality. A favorite Willoughby exercise is conducting while playing. This strengthens a feeling for the metric structure and the shape of the phrase. For example, he advises pendulum-like motion in the first movement of J. S. Bach's *Partita in A Minor* coordinating with the half note pulse (see Example 8).

Simplification not only enhances expressiveness; it provides a method for technical challenges. Break any complex task down into its component parts. For

instance, leave trills out at first. Practice any articulated passage without tonguing. When flutter tonguing, first practice *normale* to achieve a pure tone. When music skips wildly between registers, practice it in one octave.

Reducing a passage to its main notes provides a rhythmic outline for fast notes. In the first phrase of Prokofiev's *Sonata*, practicing the simplified version prevents one from rushing the final arabesque (see Example 9).

One benefits from practicing a passage

in the last movement of the same work without grace notes (see Example 10). The main notes serve as arrival points.<sup>13</sup>

Robert Willoughby encourages all of his students to become independent thinkers, and his technique of simplification is a valuable tool in forming intelligent decisions. Simplification reveals the relation between main lines and ornamental notes, especially in Baroque music. It helps one find the focal point in a phrase when we take into consideration melodic contour, meter, and harmony. Willoughby's technique

Example 7 continued

Allemande

Flute

Fl.

Example 8: J. S. Bach, *Partita in A Minor, Allemande*

Simplification

Original

*mf*

*mf*

Example 9: Prokofiev, *Sonata for Flute and Piano, Op. 94, Andantino*

Simplification

Original

Simp.

Orig.

Example 10: Prokofiev, *Sonata for Flute and Piano, Op. 94, Allegro con brio*

prevents us from using expressive devices unwisely: accenting a weak beat, stretching an unimportant note, or applying an intense vibrato where a phrase relaxes. Simplification provides a foundation for good technique by furnishing rhythmic points of arrival. Thank you, Bob!

## NOTES

1. "Simplification" differs from reduction analysis, although the two share

- some traits. The German theorist Heinrich Schenker developed his system of analysis partially as a practical solution to interpretation; he was a fine pianist and piano teacher.
2. Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly (New York: Schirmer Books, 1966), 112.
  3. Ibid., 113.
  4. Ibid., 113.
  5. Ibid., 113.
  6. Ibid., 113–114.
  7. Quantz recommends trio sonatas by Telemann. See his *III Trietti metodichi*

*e III Scherzi a 2 flauti traversi ovvero 2 violini colfondamento* (1731), ed. Max Schneider (Leipzig: Breitkopf & Hartel).

8. Several writers have proposed unornamented versions of Bach's other slow movements. See Betty Bang Mather and David Lasocki, *Free Ornamentation in Woodwind Music, 1700–1775* (New York: McGinnis & Marx, 1976); Gustav Scheck, *Die Flöte und ihre Musik* (Mainz: B. Schott's Söhne, 1975), 167–168; and John Solum, "On Perceiving the Written-Out Ornaments in Movements from Bach's



Flute Sonatas," *The Flutist Quarterly* X/3 (Spring 1985): 26-27.

9. Solum, 26.
10. William Montgomery, "An Interview with Robert Willoughby," *Flute Talk* (October 1984): 3.
11. Robert Willoughby, "The Flute: Practice Techniques," pamphlet (Elkhart, IN: W. T. Armstrong Co., Inc., n.d.), 2.
12. For a satire of conventional mannerisms and an appeal for a simpler approach, see Thomas Nyfenger, "Twenty-Five Perversions of *Syrinx*," chapter in *Music and the Flute* (Guilford, CT: By the author, 1986), 127-132.
13. There are similar passages in Prokofiev's *Peter and the Wolf* and *Lieutenant Kijé*.

*Leonard Garrison, NFA treasurer, is piccolo and second flute of the Tulsa Philharmonic and instructor at the University of Tulsa. He has taught at the University of Arkansas and at the University of Wisconsin/Eau Claire and has performed in the Chicago Symphony, the Civic Orchestra of Chicago, and on National Public Radio. He holds a D.M.A. from Northwestern University, a M.M and M.A. from SUNY at Stony Brook, and a B.M. from the Oberlin Conservatory. He studied with Samuel Baron, Walfrid Kujala, and Robert Willoughby.*

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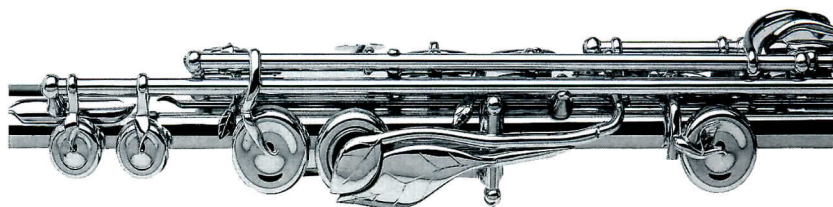
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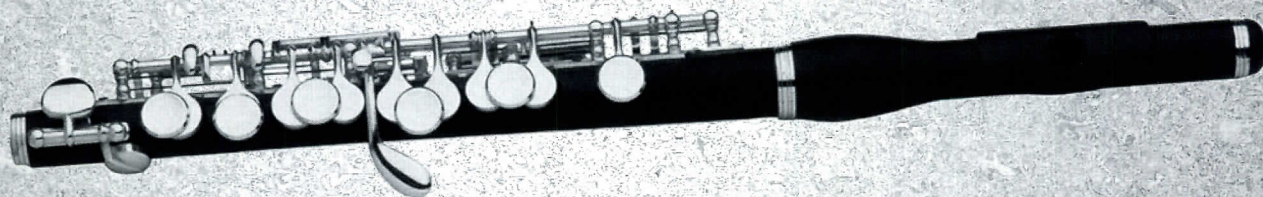
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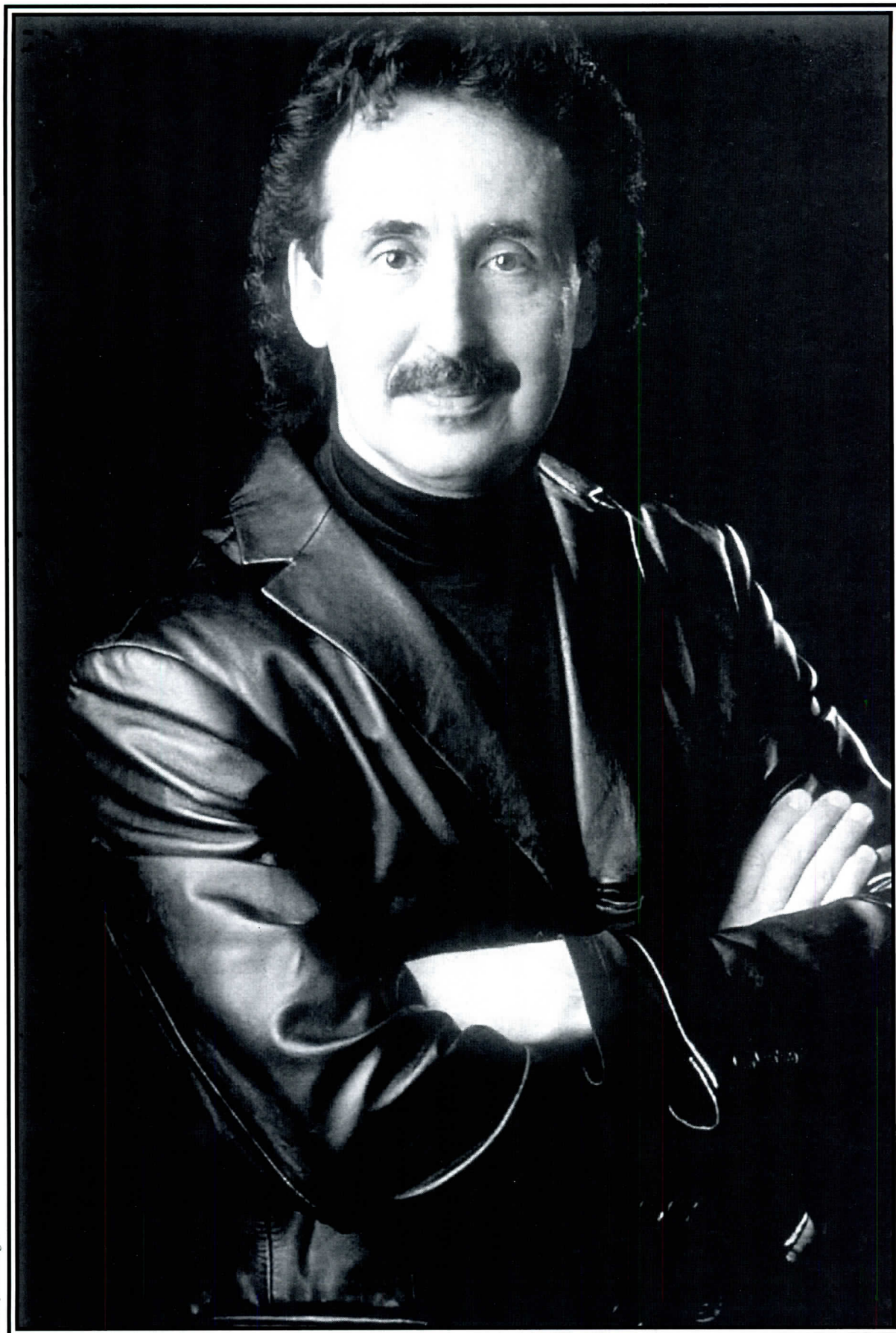
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Alexander Zonjic



## AN INTERVIEW WITH

# ALEXANDER ZONJIC

by Ervin Monroe

Canadian born flutist Alexander Zonjic is a man of many talents. In addition to maintaining a very active performance and touring schedule, he hosts the morning radio show on Detroit's Smooth Jazz V98.7 (WVMV-FM). His latest release, *Reach for the Sky*, features guest artists Jeff Lorber, Kirk Whalum, Earl Klugh, and Grammy Award winner Bob James, with whom he has also toured and recorded over the years. *Reach for the Sky* is a compilation of old and new musical favorites delivered in Alexander Zonjic's own smooth jazz style.

Recently, Ervin Monroe had the opportunity to catch up with Alexander Zonjic and talk with him about his career and new release.

*Alexander, you're a successful jazz flutist with another new CD — your 10th — being released. Give us a little insight into your career.*

I still pinch myself. It's funny . . . to think that I got away with all of this! I've learned from interviewing people on the radio that I'm not the only one who feels that they

"got away with something." You'd be surprised to learn that when you start speaking to stars like Bob James or Herbie Mann, they all ask themselves, "How did we ever get to the point where this is what we are doing for a living?"

*Remember . . . it takeschutzpah to be a performing musician. You have to believe in yourself enough, in the jazz or classical world, to actually do it. Then when you get your break, you're on your way.*

Of course there's a lot of hard work, that's a given. But unlike the classical world, where if you work really hard, you study the things you're supposed to study, and you go to all the auditions, the combination of your talent and your hard work is going to get you at least some kind of a job. Whereas in the jazz world . . . well, you're rolling the dice from square one. The concept of the flute in the pop/jazz world is still a long shot.

*I think performers in any field have to have a certain amount of confidence. I remember when you were studying with me, you asked if I had ever played in the Chamber Music*

*Series at the Art Gallery in Windsor, and I hadn't. Then you asked if I was available for a certain date to play a concert there, because you told me that you felt you could line something up. At your next lesson, you told me that the date was open for the Art Gallery and asked if I was still available. You paused a moment, and then you asked, "And what are we going to play?" You had booked the both of us! I was floored, but amused. You were still learning to read music! And you were having trouble counting rests. I wondered how you were going to get through that concert, but we've played many, many concerts since.*

There's a pressure that comes from throwing yourself into something like that, which was already common to me. When I started back at the university, I had been playing for a good nine or ten months at that time, my first teacher was a clarinet player — that's how bad I was — they didn't even need to hire a flute teacher for me — and his fundamental knowledge of the flute was more than I could handle. But I remember my very first request to him was, "I want to play a concert" and I give him all the credit

in the world; he said, "Let's go for it." I remember those absolutely frightening first concert experiences. Same with our first concert together. There's already enough pressure doing a little recital in the music room at your school, let alone getting up on stage with the principal flute player of a major orchestra when you can barely count. But if it doesn't kill you. . . .

*Those concerts came off pretty well, everybody loved them, and since then we've recorded together and even played with the Detroit Symphony.*

I don't think that intensity is for everyone. There are certain people who give up altogether, if thrown into that kind of experience too early. I never really fell apart in any of our concerts, but I do remember my first recital, playing the Johann Christoph Pepusch *Sonata in F*. I was so nervous and my foot was tapping so loud that you couldn't hear the song. I remember listening to the tape and all I could hear was this thumping noise from my foot. For some people to have that kind of frightening experience, where your hands are shaking and you can't get any saliva in your mouth, well, it's enough to convince them never to do it again. In my case, every time I had that kind of terrifying experience, my feeling was that I have to be more prepared. The reason that I was so scared was because I wasn't playing all that well.

In reality I think there are certain people just born to perform. They walk out a different person from the one standing at the side of the stage. They're really two guys, one waiting to go on wondering how he's going to do this, and the one he turns into by the time he walks onto the middle of the stage. When I first started playing with Bob James, I knew that his reference for a jazz flute player was Hubert Laws. Hubert and Bob recorded together. I was petrified. When I came in, I felt some real intimidation. But, in reality, the way Bob worked was that he heard something that he thought was unique in what I did. And well, there's the magic in someone like Bob James. He knows how to write a song that suits you perfectly. He has a knack for putting the right people on the right song.

*How'd you meet Bob James, one of the world's most distinguished jazz pianists?*

The first time he came to hear me, I was playing at a small club in Detroit called Baker's Keyboard Lounge. Bob had played a concert in Detroit and an agent told him that "there is a guy you need to hear." Coincidentally, the famous guitarist Earl Klugh happened to be at Baker's that same night.

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***In reality I think there are certain people just born to perform. They walk out a different person from the one standing at the side of the stage. They're really two guys, one waiting to go on wondering how he's going to do this, and the one he turns into by the time he walks onto the middle of the stage.***

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It was one of those magical nights you read about. He came in, heard me, and casually said, "We're going to Japan next month, would you like to join us? And when we get back we're going to play Carnegie Hall." Just like that.

*Let's talk about what's happening in your career right now, your new CD, and why it's important for an artist to record.*

All musicians wake up one day and say the next logical step is being a recording artist, for a local or national audience. Most of us have too many fantasies about what having a record deal can do, but the reality is that you need to record. You need to document what you do. When that record is done, you have it and share it with other people and it begins a life of its own. Now, if you can interest a record company to pay for it — great! I decided to produce my newest release, *Reach for the Sky*, on my own. When it was finished, I shopped around for a record company and was really impressed with Heads Up. When

the president, Dave Love, called me it was obvious that he liked the record. In our first conversation, he said, "So, what do you want for this record?" I wasn't sure if he was talking money or what. And my response to him, which was a very comfortable one to have at this point in my career, was "I want someone to tell me they really like the record." That's where it starts, you know? It wasn't about just

selling the record to the first record company that came along. I needed to hear someone tell me that they think this is a good record, so that I could be confident they would put the right energy behind the project.

*When you started on this project, did you have all the tunes in mind? Or did you have a few that you wanted to do and they fueled the other concepts?*

*Where did you start?*

The task of making this kind of record is very daunting when you have a busy career. I'm doing a daily radio show and I'm playing concerts. It's not like I could just take two months out of my life and focus on this record. The most important part of this project was just getting it off the ground. I started by going to the first producer that I wanted to be part of the project, Kirk Whalum — a very successful saxophone player with a huge career — and talked to him about the concept. I said, "Kirk, it's time for me to make a smooth jazz record." Then we went into the studio . . . committing to two songs to start. I know that with busy schedules, it's easy to keep putting things off. But once that ball starts to roll, the songs were all there. Like *Amazing Grace*. I had to do it, even though there's already been great recordings of it. In fact, Hubert Laws did a beautiful arrangement. But I was struck by the power of the tune. Then, there were tunes from my past that I always wanted to record, like *It's Too Late* by



Carol King. I just love that piece. I think back to my early club days in Toronto and I remember that was a big tune. And I love the Beatles. I'm a big Beatles fan. I loved the movie *A Hard Day's Night*. That first chord at the beginning of it (*A Hard Day's Night*) is one of the most famous chords in the pop business. My adaptation of it's a little tongue-in-cheek, the arrangement of it is kind of disco/retro. We had a challenge with *A Hard Day's Night*, not making it sound, well . . . corny. It's such a cool piece, but if you're not singing it, and you're playing it instrumentally, then how do you keep it cool. So we brought in Hiram Bullock,

me original material. Jeff Lorber sent me some, too.

*You used different people to produce each cut?*

It was so cool and lots of fun to be able to pick and choose different producers for each cut. For instance, when I thought of *A Hard Day's Night*, I thought of guitarist Hiram Bullock . . . and Luis Resto, who is a fine producer and arranger. And when I recorded *Angela*, the theme from *Taxi*, I knew I wanted Earl Klugh's guitar sound on it. We changed the concept of the tune to not have piano melodies, though the origi-

ten carefully you'll hear it. Our biggest challenge was to bring something new to some great songs. I mean, if you're going to record signature songs like Carol King's *It's Too Late* or Bob James's *Angela* or Chuck Mangione's *Bellavia*, you better work hard enough to bring something new to it.

*You mentioned the smooth jazz sound. I should mention that you host a radio show on the Detroit Smooth Jazz station (WVMV-FM).*

That's right . . . I've been hosting the weekday morning show for the past four years. It's come a long way since the beginning.



**Flutists: (L to R) Sharon Sparrow, Dennis Carter, Sue Barna-Ayoub, Myoko Burden, Ervin Monroe, Alexander Zonjic. Performing National Anthem at Detroit Tigers baseball Game, Comerica Park, September 7, 2001**

the great guitarist from New York, and I flat out told him, "Hiram, you gotta make this song un-corny." That's exactly what I asked for. Then we added a couple original pieces, which were sent to me. Kirk Whalum sent

me original material. It was approached as a tribute to Bob James — which is why there's no piano melody, except at the end of the tune. As it fades out, there's an actual sample of the original recording. If you lis-

*It's a very successful show.*

It started as an experiment. If you had asked me four years ago when I began, I really thought it was going to be a temporary thing. I'd go in and have a little fun and get



out. But I had a lot of fun! I found that it did not interfere with my performing career — keep in mind, playing the flute is my first priority. Not only was radio not disruptive, it was very compatible.

*Does the radio station allow you to play your new recording?*

The thing about it is, I go through the same channels as any other artist. It was shipped to the station by the record company. I didn't bring it in. I was sensitive to making sure that it took the right path. It had to fit the format of the station. It's been interesting to watch the procedure, where I come into the radio station one day and I look at the list and I go, "Oh, wow, I've just been added."

Then another week goes by, and I see that I'm up a little bit and getting more plays. By the way, I'm not the only artist doing this. Piano legend Ramsey Lewis is doing *Morning Drive* in Chicago (WNUA-FM). He started before me. Sax man Dave Koz has since started to do *Morning Drive* in Los Angeles (KTVW-FM).



(L to R) James Galway, Ervin Monroe, Alexander Zonjic

or performed with. It's like when the guy talking about football actually played football. The fact is that we are all in the entertainment business, sports included, and that audiences like articulate and knowledgeable people, someone on the inside track. When Ramsey Lewis, who is a legend in Chicago,

tener can name the song, they win a prize. It's kind of old-fashioned radio — "Name that Tune." Through the course of the show it is important for me to play, so from the beginning of doing the radio show I had to find a way to play the flute. I didn't want to go through a four-hour radio show without people hearing me play!

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***Seriously though, the technology has advanced so rapidly that you have to stay on top of it, or get lost. I've been really lucky, because I've been on the edge of it, and it's not overwhelming for me to add some new technology, go in and program it, and make it do what I want.***

---

*The public really likes it. In your case, I can say that you are a really interesting conversationalist anyway. You have a knack for talking to people. But on top of that, the listeners get to hear someone playing jazz music who is a jazz player. You have some insight about it that other hosts may not.* Not to mention that in many cases you're playing music of people you've either met

comes on the air and announces a tune — he's got more validity than a generic radio person has. I think it's a trend that would work great in the classical world as well.

*I know you play your flute on your radio show.*

I do. I play a feature every morning called *Flute for Thought*. I play a song, and if a lis-

*Let's talk about your sound. Everybody uses a different approach to what they do with the flute, and you use a lot of electronics in your music.*

It's been an evolution for me. There's an argument that I've gone too far with it, but it's just part of what I do. When I first started to play, I really enjoyed the idea of using the original tape flute delays, where I would play a note and it would come back to me. Now the technology is even cooler, with harmonizers and everything. It's evolved very slowly. I've had flute players come up to me and ask if they could buy a whole package of the equipment that I use on stage. I always caution them that if they start to get too preoccupied with hitting all those buttons on the floor — they won't be able to play the flute. I am like an organist up there, I work with both hands and both feet. If I want an



octave, I can hit an octave. If I want a short delay, I can hit a short delay. It is so natural, since it evolved so slowly. One of the reasons that I love playing classical music so much is the amazing freedom that comes with just walking on stage without even a microphone. No wires! No cords! I like the idea that the difficulty is all in the playing. Still, when I do my pop/jazz music and play high-energy music at large festivals or clubs, it's a huge challenge fronting a band without the aid of electronics.

*Did you ever find yourself thinking about a tune, and then your foot starts to wiggle without thinking about it?*

Yeah. I've done that during recitals! I've done that in the middle of the *Andante and Rondo*, where all of a sudden I think, "wow, fourths and fifths would sound great here," and my foot goes out, but I can't find any button. Seriously though, the technology has advanced so rapidly that you have to stay on top of it, or get lost. I've been really lucky, because I've been on the edge of it, and it's not overwhelming for me to add some new technology, go in and program it, and make it do what I want.

*We have a lot of people in the National Flute Association interested in learning to play jazz. Any advice?*

Jazz studies are bigger than ever in America. Years ago you sat at home with records — and mind you, I still think it's a good way to study — and you played along. You copied. You started out playing a melody, and then you started fooling around with the melody. And you played a note that didn't work, then you found a note that did. There is a more applied process now. Many universities have jazz studies. I always tell flute players interested in learning jazz to find a good piano player, a really fine jazz or pop piano player. Study with them. When it comes to actually learning jazz, if you don't want to go through the whole formal study of it at a university, go find yourself a piano player who plays great jazz. The main thing is to have fun and experiment. There is no one way to learn how to play pop or jazz music.

*I know that you made a point of studying classical flute because you felt that would make you a better player.*

Totally. I studied classical flute because I wanted to fundamentally be a decent flute player. You can talk me into practicing a Bach Sonata all day. You won't find a better way to study the technical aspects of playing the flute than taking classical lessons. There is nothing in the jazz or pop world that will tune your sound or technique bet-

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**You won't find a better way to study the technical aspects of playing the flute than taking classical lessons. There is nothing in the jazz or pop world that will tune your sound or technique better than classical study.**

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ter than classical study. From the beginning of studying flute both at university and with you (Ervin Monroe), I developed a real passion for classical music.

*Hubert Laws had a big classical background.*

He's a great example of someone who is a natural born improviser. No one I know improvises as well as Hubert Laws. He obviously studied classical and elevated the whole concept of jazz flute playing to a whole different level, by virtue of having those classical chops, so to speak.

*I don't think that many people know that you got started rather late on the flute. You originally were a guitarist who played rock and roll. Right?*

I was already twenty-one years old when I bought my first flute off a guy on the street for nine dollars. My background in guitar was a big help to me. It gave me a harmonic reference. I knew that if I played a C chord, there was a C, a G, and an E in it. I could visualize the chord. I think that all musicians who are going to improvise have to make reference to chord changes. I remember at first, in the early 70s, I used to play that little solo in *Color My World*, and improvise around the A minor chords in

Carole King's *It's Too Late*. It was fun and I figured this was really cool. Of course, back then, how many people were even doing it?

Early on, the flute wasn't a big part of the jazz music world because you just couldn't hear it without amplification. There were some fine exceptions, like Yusef Lateef and Roland Kirk, but they were few and far between. Then in the 60s, Herbie Mann was doing his thing. There were a few examples in the Big Band days of guys

who doubled saxophone and flute. You had people like Frank Wess and Sam Most. By the way, when they did pick up the flute it was pretty much understood that everybody else in the band came down. They knew they had to drop way back or the flute wouldn't be heard.

*A number of times that I've listened to those guys play flute in the Big Bands, they had three or four of them playing unison together. They played with a certain jazz flute sound which most of us in the classical world were kind of snobby about, because it just didn't sound like what we expected.*

*Sort of a buzz-sound. It was very unique.* Remember, these guys weren't solo flute players. They didn't have big, huge flute sounds. Very legato and they didn't articulate much. Of course, that's all changed now. Today's pop/jazz player has a real flute sound. It's different.

*Any last thoughts?*

For the flute, it's all about the tune. We're just like singers always searching for that perfect song — the one that fits our instrument. The jazz flute players — the ones you remember — all had at least one amazing tune, like Moe Koffman's *Swinging Shepherd Blues*. I



don't know what the next one will be. We'll just keep recording and crossing our fingers.

*Well . . . you've found some great songs to record on your new CD Reach for the Sky. We look forward to checking them out. Best wishes on your flute playing and on the radio!*

#### DISCOGRAPHY

Zonjic collaborated on three projects with Ervin Monroe:

*The Classical Album* (1981)

The Christmas-themed *Pipers Holiday* (1995)

*Night* (1997)

Other recordings include:

*Alexander Zonjic* (1978) showcased diverse musical palette

*Elegant Evening* (1982)

*Ervin Monroe is a past president of the National Flute Association and founder of The Flutist Quarterly. He is in his thirty-fourth year as principal flutist of the Detroit Symphony Orchestra and has been a frequent writer for music magazines during his career.*

*Romance with You* (1987)

*When Is It Real* (1988)

*Neon* (1990), featuring Bob James, Earl Klugh, Angela Bofill, Kirk Whalum

*Passion* (1993)

*Reach for the Sky* (2001) most recent recording

Guest soloist on Bob James's *Ivory Coast* album, featuring Zonjic in *Ashanti*

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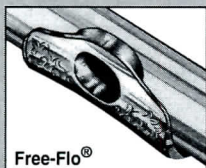


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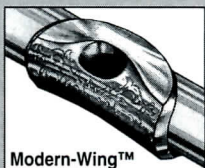
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Some were inadvertently omitted from the most recent Membership Roster.

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alrac@mindspring.com

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April Chocholaty  
1088 Jadestone Ln  
Corona, CA 92882  
909-734-7909  
DnAchocho@aol.com

Alpha Zephyr Flute Choir  
Nancy Mentch  
237 Runnymede Pkwy  
New Providence, NJ 07974  
908-464-9584  
nmentch@aol.com

American Flute Orchestra  
Nancy Clew  
6245 N. US Hwy One  
Melbourne, FL 32940-7453  
321-757-3931  
321-757-3932  
nancyclew@aol.com

American University Flute Ensemble  
Jonathan Baumgarten  
4400 Massachusetts Ave, NW  
Washington, D.C. 20016  
202-885-3439  
202-885-1092  
Jonathan.baumgarten@american.edu

Ames Youth Flute Choirs  
Mary Peterson  
712 Wilson Ave  
Ames, IA 50010-6043  
515-232-2155  
Maryptrs@netins.net

Antelop Valley Flute Association  
Marianne Hinkle  
2133 Millcreek Way  
Palmdale, CA 93551  
661-266-2543  
hinkle1@prodigy.net

Arctic Wind Flute Choir  
Barbara Eberhart  
4105 Turnagain Blvd, Ste V  
Anchorage, AK 99517  
907-336-5991

Arizona Flute Society  
Pam Neumann  
P O Box 24688  
Tempe, AZ 85285-4688  
480-777-9616  
neumann3@mindspring.com  
www.geocities.com/azflute

Atlanta Flute Club  
Tony Watson  
1081 Briarcliff Rd NE  
Atlanta, GA 30306  
404-817-9846  
TWatsonATL@aol.com  
www.AtlantaFluteClub.org

Atlanta Flute Ensemble  
Jeanne Motley  
11820 Mountain Laurel Dr  
Roswell, GA 30075  
770-587-0910  
jmotley@pinestate.com

Atlanta Music Academy Flute Choir  
Kelly Via  
4848 Bush Rd.  
Duluth, GA 30096  
770-441-3231  
Kellyvia@earthlink.net  
www.amaflutes.homestead.com/Home.html

Austin Flute Club  
Penny Griffy  
6806 Pioneer Pl  
Austin, TX 78757  
512-453-6328  
p.griffy@mail.utexas.edu

AVHS Flute Ensemble  
Carol Gilkey  
1780 Sutton Lane  
St. Paul, MN 55118  
651-454-7810  
tcgilkey@mn.mediaone.net

Beaver County (PA) Flute Choirs  
Deborah Silverstein  
150 Orchard St  
Fair Oaks  
Ambridge, PA 15003-1263  
724-266-3058  
debsil@thesafety.net

Bethany College Flute Choir  
Karen Harmon  
Bethany College  
Lindsborg, KS 67456  
785-227-3311 X8140

Bozeman Flute Club  
Karen Leech  
Dept. of Music  
Montana State University  
Bozeman, MT 59717  
406-994-5761  
406-587-1689  
kleech@montana.edu

Brigham Young Univ. Flute Choirs  
April Clayton  
School of Music  
C-550 HFAC  
Provo, UT 84602  
801-378-1177  
april\_clayton@byu.edu

Burke UMC Flute Choir  
Cindy Pedder  
9215 Beachway Lane  
Springfield, VA 22153  
703-644-5945  
flewts@aol.com

California State Univ, Fresno Flute Ensemble  
Teresa Beaman  
Dept of Music, CSU, Fresno  
2380 E. Keats Ave MS/MB 77  
Fresno, CA 93740-8024  
559-278-3975  
559-278-6800  
teresab@csufresno.edu

Camellia City Flute Choir  
Martin Melicharek  
8547 Oakwood Ct  
Fair Oaks, CA 95628  
916-966-5784  
camelliaflutes@aol.com

Capital Area Flute Club  
Karen Drumm  
209 Burke Rd.  
Saratoga Springs, NY 12866  
518-580-1206  
Kdrumm@placid.skidmore.edu

Carnegie Mellon AUO Flute Choir  
A. Okerholm  
Box 15, University Center  
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auo@andrew.cmu.edu  
www.andrew.cmu.edu/~auo

Central Christian College Flute Choir  
Crystal Clobes  
1200 S. Main  
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620-241-0723  
crystal@clobes.net

Central New York Flute Association  
Cathy Egloff  
265 Dale St.  
Syracuse, NY 13208  
315-454-0029  
E\_g\_loff@yahoo.com

Central Ohio Flute Association  
Katherine Borst Jones  
1866 College Rd  
Columbus, OH 43210  
614-292-4618  
614-292-1102  
Jones.6@osu.edu  
www.arts.ohio-state.edu/music/cofa

Charlotte Flute Association  
Claire Goodman  
9620 Twin Falls Ct.  
Charlotte, NC 28227  
704-573-1211  
clgflute@prodigy.net  
<http://pages.prodigy.net/clgflute/index.html>

Chattanooga Area Flute Society  
Janet Hale  
2001 Clift Eldridge Rd.  
Soddy, TN 37379  
423-332-6650  
Nora-Kile@utc.edu

Chicago Flute Club  
Jennifer Dolan  
1350 E. South Lorraine Rd  
Wheaton, IL 60187  
630-682-3719  
www.chicagofluteclub.org

Cincinnati Flute Association  
Jennifer King  
921 Winsray Ct.  
Cincinnati, OH 45224  
513-542-2463  
Jennifer@kingandsons.com

Circle of Flutes  
12028 42nd Dr. SE  
Everett, WA 98208  
425-337-3226

Coastal Bend Flute Club  
Belen Palos-Tuley  
317 Aberdeen  
Corpus Christi, TX 78412  
361-855-2690  
bel flute@hotmail.com

Colorado Flute Association  
Isabella Ubertone  
1146 Opal St, #204  
Broomfield, CO 80026  
www.coloradofluteassociation.org

Columbia Flute Studio  
Beth Jensen  
323 First St.  
Wenatchee, WA 98801  
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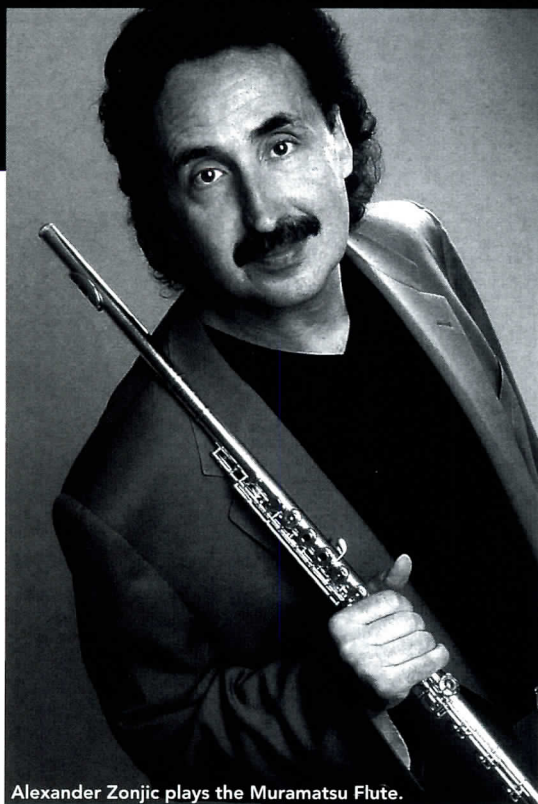
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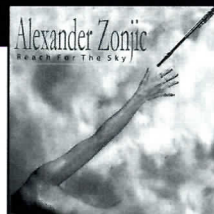




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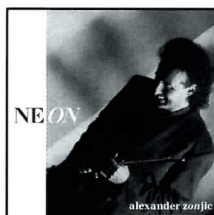
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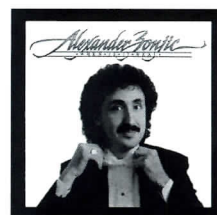
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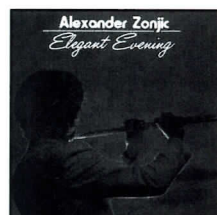
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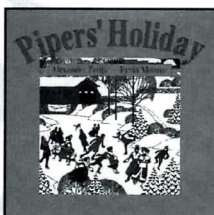
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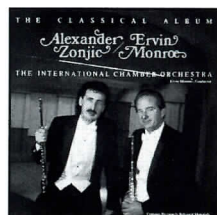
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# Carl Petkoff

*and his*

## *Expressive Use*

## *of* **V i b r a t o**

*by Joe Armstrong*



Carl Petkoff teaching

Carl Petkoff was an extraordinary flutist. I have never heard any flute playing such as his in its total subservience of personality and technical facility to direct musical impulse. He was also remarkable as a teacher in his ability to evoke that directness of musical impulse in his students. I would even go so far as to say that if it

hadn't been for his health he might easily have achieved renown as one of the finest flutists in the world. I know that's a big claim to make, but the evidence for it still exists in recordings of his recitals from the 1950s when he was in his prime, and they are now being made available for all to hear.

I studied with him during high school

summers, in college from 1962 to 1964, and intermittently after that until several years before his death in 1985; and I eventually came to believe that his particular way of producing vibrato was a crucial part of what made his playing so great. He often made suggestions in lessons about using vibrato expressively, but he never explained exactly how to produce it. I thought that maybe he believed it wasn't actually possible to communicate this verbally because he might have originally started producing his vibrato entirely by chance, as most other flutists often acquire their more automatic, steady-state vibrato — one day just suddenly “getting it” and considering themselves lucky if it's not too fast and obtrusive (the “nanny goat” type). In general, he didn't seem to want to meddle with his students' vibratos if we already had fairly acceptable ones. One of my classmates, however, did have a very fast vibrato, and he was very concerned that she find a way to slow it down; but I don't think he ever



gave her any specific instructions about how to do this. Finally, after practicing extremely slow, conscious pulsations, she managed to change it. I felt, though, that what she arrived at was still an automatic, steady-state, throat type of vibrato and was nothing like the subtler, more variable one Mr. Petkoff used (which, I discovered much later, happens more toward the back of the tongue and the soft palate).

At first I thought that he could produce vibrato the way he did (as well as make his beautiful, velvet sound and articulate so clearly and powerfully) only because of something unique in the anatomy of his own throat, mouth, tongue, and lips. Then I realized that one of his earlier students, Suan Guess-Hanson, who had studied with him since she was quite young, had learned somehow to produce vibrato and articulate this way too.<sup>1</sup> So, even though I felt that my own vibrato, in spite of being automatic, was fairly acceptable, I still hoped one day to understand Mr. Petkoff's secret and produce his kind of vibrato because I was so in awe of the way he played. Eventually, with the help of studying the Alexander Technique very intensively,<sup>2</sup> I discovered how to produce vibrato his way, and I would like to describe in detail what I found in case others might benefit from it. But first I want to tell you more about Mr. Petkoff himself, because he was as unique a person as he was a musician.

Originally from Steubenville, Ohio, Mr. Petkoff attended the Cincinnati Conservatory as a student of Alfred Fenboque, first flutist of the Cincinnati Symphony. He also spent time at Chautauqua and at Tanglewood, where he coached with Georges Laurent. His study at the Conservatory was interrupted by World War II though, during which he served in the Great Lakes Navy Band, Orchestra, and Choir. When he returned to finish his degree, he developed a form of epilepsy that ultimately prevented him from pursuing a professional performing career. In 1950, after graduating and having performed with the Cincinnati Symphony, he received a teaching fellowship to do his master's degree at Illinois Wesleyan School of Music, where he was also a member of the faculty until he had to

retire in 1964. He also gave regular recitals and was principal flutist in the Bloomington-Normal Symphony.

Mr. Petkoff was a striking looking man, around six-feet-four with black hair, long black eyebrows, and a short mustache, which I think might have caused some people to be a bit intimidated by him on first meeting. As a teacher, though, he was very unassuming and kind, even though his way of doing things could sometimes seem eccentric if you didn't know him well. Studying with him often meant much more than merely having flute lessons. In many ways it was like taking a philosophy course, or even lessons in life itself. Not that he tried to preach or pontificate, but he always seemed to be trying to help us see that as musicians it's just as important to be conscientious, sensitive, and humble human beings as it is to master our instruments, as our whole attitude toward life is reflected in the way we understand the meaning of a work and perform it. So, for some of us, he wasn't just our teacher: he was also our mentor and guide.

Often he would begin a lesson by talking for quite some time, telling about something he'd done or seen since we last met. Some students were a bit impatient with this and preferred to get right to the music, but I was always entranced by his observations and comments, which could be about anything from piloting airplanes — another passion he hadn't been able to pursue — to great musicians he had heard or played with, such as his friend Frank Miller, first cellist of the NBC and Chicago symphony orchestras. Many times we would completely lose track of time, and a lesson would run way past the hour, but when we got to the music I always immediately found myself transported into a realm of expressive involvement that was exciting beyond belief.

I've never completely understood how this kind of involvement came about, and the only other time I experienced anything like it was when I was watching Pablo Casals work with a young cellist in a master class at the Marlboro Festival in 1968. But as best as I can figure out, Mr. Petkoff's ability to transport a student so fully into

the musical impulse (and perhaps Casals' too<sup>3</sup>) came somehow from his totally kinetic way of responding to each figure or phrase as it sounded ideally in his imagination while the student played. This seems all the more likely since he rarely played himself during a lesson — although when he did, that of course had a powerful impact too.

Part of this kinetic response was also transmitted to us by the way he would portray passages vocally without actually singing them — even though he did use singing from time to time, too. For instance, he might start by whispering the softer notes at the beginning of a long, busy crescendo that built into a big *sforzando* accent, then increase their intensity with a kind of growl that would quickly lead into a great roar, and end by shouting "POW!" on the final accent. All this was usually accompanied by gestures and facial expressions that exactly matched the impulses he was vocalizing, and sometimes he might even get up and "dance" a passage if it was especially evocative. I could never resist being completely taken over by these characterizations, and when I tried playing such a dramatized passage back to him, it would often astound me by its transformation from the meager offering I'd produced on my own steam earlier.

Suan Guess-Hanson echoes that experience in what she wrote me recently about studying with him:

I think that in working with Mr. Petkoff, I had a total body experience — it wasn't just the sound the flute made, it was a whole aura to be felt in one's bones. Petkoff's gifts to his students included a love of the "feeling" of music, the physical sensation of being "moved," excited almost to the point of being overcome by emotion — on the edge, perhaps. He often sang phrases and it was the musicality that we student sponges soaked up; we emulated what he said and played for us.

There was nothing more gratifying than acknowledging together with Mr. Petkoff the moment when I'd made this transition into that fuller realm of expression. Then he'd often say something like,



"Now, you're really cooking with that piece, buddy!" And if I didn't manage it very well, he could seem quite crestfallen, yet no less intent on giving me hope that I still might be able to do it — someday. It wasn't that he had little concern for technical facility though. On the contrary, he expected us to work very hard at it — but never as an activity separated from the fullest expression, even in the most repetitious study, as was always the case with his own playing. (It was spellbinding to hear him play an Andersen étude, for instance.)

One of the best examples I can remember of his way of connecting kinetically to a musical impulse and transmitting it is not from a lesson but from a concert I was playing with the Army Field Band in Bloomington on our tour of the Midwest in 1969. Mr. Petkoff and his wife Jeanne (a fine clarinetist and teacher herself; in fact, my first flute teacher) had decided to come — more out of kindness to me, I'm sure, than out of any particular interest in hearing the band — so I knew they were in the audience, even though I hadn't seen them. But when we came to the end of the program and were playing, as always, *The Stars and Stripes Forever*, and we three flutists took our piccolos, stood up, and walked to the front of the stage to play the famous obligato, I happened to glance out into the auditorium. Through the open doorway at the back of the hall I noticed Mr. Petkoff in the foyer, where he must have gone to smoke his pipe and stretch his long legs. Not seeming to be paying attention to us (although I knew he always heard every note), he ambled casually over into the doorway, and just as we started the obligato he looked up to the stage, straightened himself to "attention," and gave us piccolos a small flick of a salute!

The whole gesture, both serious and playful, fit so completely with the music that it instantly boosted my involvement in the obligato a hundredfold. Even though I'd been playing *Stars and Stripes* night after night for nearly three years, I still found it exciting in contrast to most of the other music we had to play. That night it was overwhelmingly thrilling because of that single, lovable motion from the lone silhouette of this dear and brilliant man, way at

the back of the hall and probably unnoticed by anyone else. I don't think he felt he was doing anything at all unusual by it, or that he was doing something he particularly meant me to notice either. He was merely responding in his usual total way to a special place in the music that he too must have experienced countless times in much those same circumstances.

I hope this shows a little of why I feel it has been such a great privilege to know Carl Petkoff and to be inspired by his grasp of music and his view of the world. I offer this brief account of him and the following explorations of vibrato as a tribute to his wonderful gifts.

## FLUTE VIBRATO

### *Considering Expressive Vibrato*

As I have said, Mr. Petkoff didn't explain much, if anything, about the exact way to produce vibrato; but he very frequently suggested varying the speed or intensity of it for expressive reasons. For instance, in *The Afternoon of a Faun* he recommended starting the opening C sharp without any vibrato at all, and then allowing a pulsation to come in gently, possibly increasing its speed a little as the note moves toward the B natural of the following sixteenths. This can be done even more effectively in the later repetitions of this passage where the beginning note is extended even longer, and where, if you want, you can also bring the vibrato back down to a straight tone for an instant before moving off the long note, so as to let it linger slightly in the air in anticipation of the sixteenths. In Mr. Petkoff's own playing I often had the impression that certain parts of a figure or phrase were hovering magically in a kind of suspended animation, even though the strictest beat was continuing underneath them. And, in retrospect, I think this might have been partly due to a tapering off of his vibrato just before he moved on to a more energized note or series of notes — and maybe also due to the greater flexibility in legato he had because his vibrato was so unobtrusive. It was breathtaking when this happened.

He often brought my attention to vibrato at the end of pieces that finish on a long note with a diminuendo, as so many do. There he might suggest letting the vibrato gradually slow down and then taper off into a straight tone to enhance the feeling of coming to rest. But he never made such suggestions into hard and fast rules. He just offered them as possibilities for bringing the expression closer to the feeling and motion of a particular passage than a constant, regular vibrato allows.

Mr. Petkoff never believed in making anything formulaic. He simply saw vibrato as an expressive *tool* that should be at the service of the deepest nature of every phrase. But he often made it very clear that he considered a constant vibrato neither tasteful nor appropriate. For instance, when we were working on *The Afternoon of a Faun*, he commented on how a lot of flutists immediately begin the solo with a steady-state vibrato and continue to pulsate that way throughout the piece on every note longer than a sixteenth. The most overt of these constant vibratos, he said, reminded him more of a "bad night of a neurotic bird" than the languid summer afternoon Debussy's faun was surely meant to be having! Over the years since I studied with him, I've spent a lot of time listening to tape recordings of Mr. Petkoff's playing and comparing his vibrato quite carefully to that of other flutists' recordings of some of the same works (primarily the Prokofiev *Sonata*). And it's pretty clear that none of the many other flutists I listened to produce the kind of vibrato he did. Nor do they vary theirs very much expressively in the ways he suggested.<sup>4</sup> On the whole, everyone else uses a constant, automatic vibrato everywhere they have a sustained note, with some variance from flutist to flutist in number of pulsations per beat.<sup>5</sup> The only flutists I felt came anywhere near what Mr. Petkoff did with vibrato were Julius Baker, in his exquisite very early Decca recording of the Debussy *Trio* for flute, viola and harp; Georges Laurent, in his recording of Hanson's *Serenade* for flute, harp, and strings with the Boston Symphony;<sup>6</sup> and James Pappoutsakis, in his recording of the Telemann *A Minor Suite*



with the Zimblar Sinfonietta and in other solos with the Boston Pops, such as Piston's *Incredible Flutist*. But I think these three players resembled Mr. Petkoff chiefly because of their more forward focused sound, which also lends itself to a less obtrusive vibrato that can be somewhat more responsive to expressive intensity — but not much, as it's still a vibrato produced primarily in the throat (voice box) and is therefore hard to vary.

I must admit here that I haven't kept up with much recent flute playing and pedagogy either by going to concerts and master classes or by reading articles on the subject. However, I have listened to some newer flute recordings and discussed vibrato with a number of flutists (both professional and non-professional) who study the Alexander Technique with me, and I have the strong impression that not much has changed in the knowledge of vibrato production and the means of teaching it since Marcel Moyse and Clarence Kelly wrote articles on it in *Flute Forum* back in the 60s. Moyse does say, however, that:

Among its [the flute's] means of expression it is certain that we have to admit the use of vibrato. A vibrato appropriate to the general sense of the phrase, intensified on certain notes or passages; suppressed or discreet on others; according to the fluctuations of the said phrase; is as necessary to the interpretation as that employed judiciously by a good actor to convey a poem, narrate an anecdote or to relate a dramatic story.

When I talk of vibrato, it is obvious that I do not include the sort of oowah-oowah (fake vibrato) more or less precipitated on a note and of its systematic application to each note in the hope of rendering the entire phrase more expressive. There are certain notes, even passages, that do not need it. This poor kind of vibrato is called "*cache-misère*," which means that it hides the insufficiency of the player.<sup>7</sup>

Moyse adds that in his earlier years, because of his "fiery temperament and enthusiasm," his vibratos were sometimes excessive and colleagues "warned him about it." He also says that when asked "How do you produce vibrato? From the throat, lungs, diaphragm?" he could only respond "When Faust declares his love to Marguerite, when Pelleas says to Melisande, 'I love you,' when a mother says to her child, 'Mon enfant chéri,' do they measure the number of

one breath at mm 60 with a quarter rest in between each "Ah."<sup>8</sup> Then you do the same thing again, but leave out the rests between the "Ah's," maintaining what he calls "the cutting edge" at the start of the syllable. Then you pronounce the connected "Ah's" in a whispered sound, still keeping the "cutting edge." Eventually you transfer this action over to the flute, increasing the number of pulsations per beat to three and then to four, and eventually allowing as many to

occur as happen spontaneously. But this "cutting edge" action of the "Ah" sound also clearly involves the voice box (glottal/laryngeal) region of the throat, where the common kind of vibrato is produced and not at all where the kind of vibrato Mr. Petkoff used is produced.

William Kincaid came a bit closer to Mr. Petkoff's attitude in his description of what vibrato needs to be. In John Krell's *Kincaidiana*, Krell quotes Kincaid as saying:

Vibrato is a wonderfully expressive tool when used with taste and discretion. Superficial to the tone itself, the frosting on the cake, it nevertheless adds a lyrical quality and an element of freedom to the flow of sound. Applied intelligently and incorporated in the body of sound, it becomes a very distinctive and individual part of the player's expressive resources.

In practice, however, the vibrato is more noted for its abuse. All too frequently the mechanical, vibraphone type of quaver is superimposed indiscriminately (and continuously) to the extent that the tone becomes all frosting and no cake.

To complicate the situation, there is also a kind of mystique about vibrato, some claiming that, with the production of good, supported sound, it occurs like spontaneous combustion, or that an angel kisses you on the forehead and suddenly there is vibrato! It probably is intuitive (we are surrounded by examples), and most likely evolves naturally through imitation of a teacher or a



Carl Petkoff

vibrations according to the ardor of their sentiments?" Yet when listening to Moyse's recordings, I find that his vibrato falls into the throat (voice box) category.

Clarence Kelly recommends that, in order to get beyond the "inadequate diaphragm vibrato, too slow for practical use, effective perhaps at times" (Moyse's "*cache-misère* . . . oowah-oowah . . . poor . . . fake vibrato"?) you pronounce five times the syllable "Ah," strong but short, on

Credit: Illinois Wesleyan University

favorite performer. Yet, since it is so personal, many instructors get very evasive and mysterious about its production, hesitating to commit themselves to a specific method of production. The consensus, however, is that it should be a shallow, controlled and even undulation of sound, avoiding the nervous, automatic and uneven type of shaking. *It is most probably produced by a combination of the delicate vibration of the throat and the elastic reinforcement of the diaphragm, acting together and sympathetically.*

The conscientious musician, like a good string player, will analyze, practice and develop a repertoire of vibrato speeds, contours, amplitudes, intensities and pitch variations, each style subject to the implications of the music being performed.<sup>9</sup>

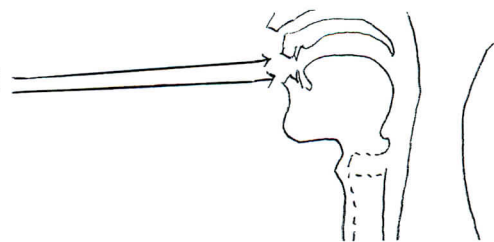
Nevertheless, I also find Kincaid's vibrato to be of the more limited, throat (voice box) variety.

Oboists, on the other hand, sometimes use vibrato in a way that much more closely resembles Mr. Petkoff's.<sup>10</sup> Among singers, Dietrich Fischer-Dieskau comes to mind — especially in his Bach performances. Of course there is an obvious difference of approaches to vibrato among string players, and I think Mr. Petkoff's model for flute vibrato might have come somewhat from the more varied vibrato heard in some solo string playing — particularly like that of Pablo Casals, in which the vibrato is intrinsic to the tone, alternating more in intensity of volume than in pitch, and can be varied from a straight sound through slow and moderate to faster and more intense undulations according to the momentum and power of the phrase.<sup>11</sup> Mr. Petkoff once told me that his teacher, Alfred Fenboque, had actually been a violinist before he became a flutist; so it's very likely that Mr. Fenboque's teaching reinforced the attitude of using a more variable vibrato too.

All this having been said, I realize that there might be some flutists who produce their vibrato subconsciously and are either content with it as it is or are reluctant to bring it under full scrutiny for fear of tampering with it and causing irreversible

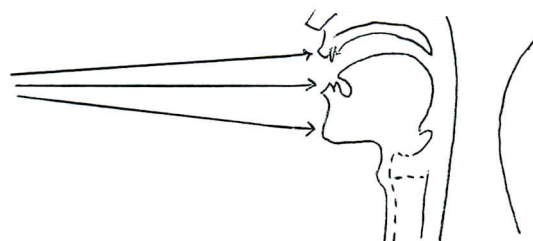
## 1. LIPS

TOO - WOO - WOO - WOO - WOOH  
(As in: TWO Women)



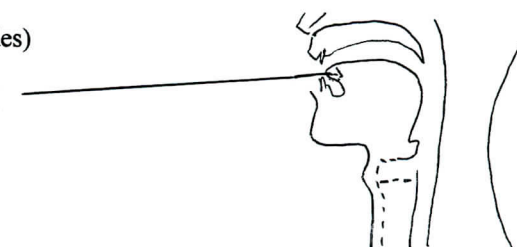
## 2. JAW AND LIPS

TO - WOH - WOH - WOH - WOH  
(As in: TOWtruck)



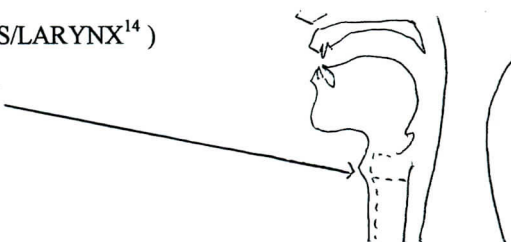
## 3. TONGUE (Front, middle, and sides)

TOO - YOO - YOO - YOO - YOOH  
(As in: TO Unite)



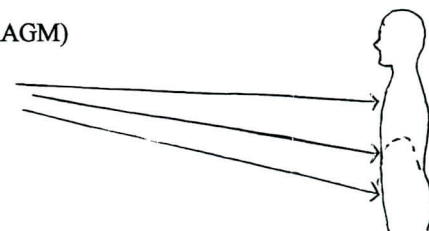
## 4. THROAT/VOICE BOX (GLOTTIS/LARYNX<sup>14</sup>)

TOO - OOO - OOO - OOO - OOOH  
(As in: TO OOze)



## 5. RIB CAGE/ABDOMEN (DIAPHRAGM)

TOO - HOO - HOO - HOO - HOOH  
(As in: TO HOOOver)



## 6. BACK OF TONGUE AND BACK OF THE ROOF OF THE MOUTH (SOFT PALATE)

TOO - GHOOH - GHOOH - GHOOH - GHOOH

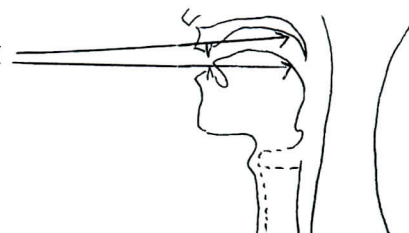


Figure 1

changes. So caution in going further with these suggestions may be wise for certain individuals. Whatever your situation, I hope the following descriptions will shed useful

light on a broad realm of possibilities — especially if you or your students are concerned with altering an automatic, fast vibrato.



## Exploring Vibrato Possibilities

I eventually freed myself from my own automatic, throat (voice box) vibrato, and discovered Mr. Petkoff's way of producing his, by first exploring as many *different* ways as I could of making pulsations in sound by consciously controlling my lips, my jaw, my tongue, my voice box (glottis/larynx), or my torso (rib cage, abdomen, and diaphragm).<sup>12</sup> You should be able to do the same thing fairly easily if you think about it carefully enough and always start from a straight tone. (Some people may need to develop their ability to produce a straight tone first if they use vibrato habitually and constantly). Do the first five of the following exercises in Figure 1 by pronouncing all the sounds in a whispered tone<sup>13</sup> while also looking at the corresponding drawings and identifying the particular areas in yourself marked by the arrows. Take plenty of time to become confident in doing these accurately in a whispered tone before you actually try them on your flute, where I think you'll quickly hear and feel the differences from one to another. (The lip, jaw, and tongue vibratos, 1, 2, and 3, may seem bizarre at first because most flutists would never dream of using them in actual playing; but I think they're even more important than the other two more common types, 4 and 5, for developing the awareness and control needed for gaining access to the area where Mr. Petkoff produced his vibrato.)

Once you've identified each of the first five above types of undulation very consciously and can do them easily at will, then I think you're ready to approach Mr. Petkoff's way of producing vibrato. But the most important thing from here on is to be able to "leave out" or refrain from activating *any* of the areas you used to produce the five modes above.

When you're really sure that you can "not do" the first five types and are able to maintain a completely steady, straight tone, the next step is to locate a region much further up from the voice box (4) and more towards the back of the tongue and the back of the roof of the mouth (soft palate) (6). This sixth type is tricky to do and needs to be approached with infinite subtlety and care, but you can activate the area pretty well if

A. 1  
-G-G-G-H-H-O-H-H-H-H-

B. 1 2  
-G-G-G-H-H-O-O-O-O-O-O-O-H-H-G-G-H-H-O-O-O-O-O-O-O-H-H-H-H-

C. 1 2 3  
-G-G-H-H-O-O-O-O-H-H-G-G-H-H-O-O-O-O-H-H-G-G-H-H-O-O-O-H-H-H-H-

D. 1 2 3 4  
-G-G-H-H-O-O-O-H-G-H-H-O-O-O-H-G-H-H-O-O-O-H-G-H-H-O-O-O-H-H-H-H-

E. 1 + a 2 + a  
-G-G-H-O-O-H-G-H-O-O-H-G-H-O-O-H-G-H-O-O-H-G-H-O-O-H-G-H-O-O-H-H-H-

F. 1 e + a 2 e + a  
-G-G-H-O-O-H-G-H-O-O-H-G-H-O-O-H-G-H-O-O-H-G-H-O-O-H-G-H-O-O-H-H-H-

G. 1 2 + 3 + a 4 e + a 5 + a 6 + 7 - - -  
GHHHHHOOHHHHH-

Figure 2

you make the sound "ghoo" in a very gentle whisper. The "ghoo" sound is formed very near to where the sound "koo" is made, but "koo" (or even "goo") produces a break in the air stream (an actual articulation), whereas the softer, whispered "ghoo" can allow the air stream to keep on flowing steadily through an unforced tone, with only a light caress around its perimeter. (You might try saying "koo" and "goo" several times — both in a whisper and in full voice — just to be extremely clear about what you *don't* want to do in that area.) Unfortunately, I can't find any words in English that use this soft "ghoo" sound, but I think it's something like the one that babies sometimes make before they can articulate a really solid "goo."<sup>15</sup>

Making this whispered "ghoo" sound still doesn't bring you all the way to Mr. Petkoff's vibrato though, but you're very close to it. In order to get closer still, I recommend working with the "ghoo" sound methodically and progressively by starting with a straight tone on, say, a low G and trying exercise A (Figure 2) which has only one pulsation on a longish note of one breath. When you can do one pulsation accurately and confidently, then move on to two (B); then three (C); four (D); six (E); and eight (F). By the time you get to eight, you're almost there. Next try exercise G, all on one breath, starting on a straight tone, then adding two pulsations, three, four (or eight), and going back to three, two, and finishing on a straight tone again.



The final step in starting to produce this kind of vibrato freely and expressively in actual playing takes a great leap of faith, because you need to stop *deliberately* making the “ghoo” pulsations — stop counting them and merely let them come and go *by themselves* in response to the expressive intention of the music. Before trying to do this in a piece, though, you might work on playing, all on one breath, a single, calm, still note, letting it gently begin to stir with this subtler vibrato, and bringing it more and more alive until it reaches a fiery excitement; then let it gradually ebb back again to that original, tranquil calm, and finally taper off into silence.

If you've got this far, you're now ready to bring this type of vibrato into a musical phrase, because the whole mode of operation from here on should be linked directly to your feeling-image of what the life of a note or phrase demands rather than to any direct muscular control (“ideo-kinetic,” as opposed to “physio-kinetic,” control<sup>16</sup>). So you're merely leaving this *general region* (the “ghoo” area) at the back of the tongue and the back of the roof of the mouth available to *gently* pulsate around the air stream without either breaking into it or stretching it into too tight an opening. This kind of vibrato, if done well, sounds like it's coming more from inside the sound rather than being imposed from outside (what Kincaid called “frosting on the cake”).

When you're finally producing vibrato this way it still remains a bit of a mystery because you're no longer manipulating the undulations out of a direct conscious control,<sup>17</sup> yet neither are you resorting to the steady-state pulsating that usually happens with the typical throat and ribcage/abdomen vibratos (which you should still have access to if you ever feel you need to use them).

If you find that these exercises aren't working for you, there may be other aspects of your playing standing in your way. For instance, if you use extra tension in your neck or in your throat, mouth, tongue, or lips for tone production (as in the so-called “open throat” tone — where the throat may,

in reality, be less open than when it's merely left alone as part of a free neck<sup>18</sup>), the extra tension may be demobilizing the back of your tongue and soft palate area and barring you from access to the more subtle ideokinetic responsiveness to the inspiration and momentum of the note or phrase. If this is the case and you still want to go on exploring this subtler type of vibrato, I recommend trying all of the exercises in Figure 2 (A through G) with a softer and less focused tone, just to make sure you're leaving all the surrounding throat, tongue, and lip musculature as free and as available as possible. You can work on bringing focus back into your sound later — maybe using lips more than soft palate and back of the tongue, because the lips can be used more sensitively to focus when they aren't having to work so hard to deal with the stronger bursts of air that come from a throat or rib cage/abdomen vibrato. You may even discover realms of tone quality and flexibility you never knew existed before.

If you've succeeded, congratulations! From here on you're on your own as you try Carl Petkoff's vibrato on an actual phrase of music. I suggest starting with something slow and not too filled with moving notes, like some of the famous arias and excerpts in Marcel Moyse's *Tone Development Through Interpretation*. Good luck! I hope you find as much satisfaction in playing this way as I do.

[Information about CDs of Carl Petkoff's recitals can be obtained from: <http://home.earthlink.net/~jarmstrongatech/>]

## NOTES

1. I recently asked Ms. Guess-Hanson if she could remember Mr. Petkoff telling her anything specific about how to produce vibrato. She said that she couldn't, and that she thought she somehow just picked it up from listening to him as if by osmosis. But I imagine he played for her a good deal more in her early lessons, simply to demonstrate, than he did for us as college students, and because she lived, as he did, in the Bloomington-Normal, Illinois area, she also had more of an opportunity to hear him play while he

was still giving recitals; so it seems likely that he could have had a more direct effect on her playing in those formative years than he did on students who already had well-established vibratos when they came to study with him at Wesleyan.

2. I was introduced to the Alexander Technique in 1965 at the National Music Camp by Alex Murray and his wife Joan. (Mr. Murray was then principal flute in the London Symphony Orchestra and is now professor of flute at the University of Illinois.) The main things the Alexander Technique helped me with in flute playing were control of nervousness, breathing, and flute balance, but it also gave me greater accuracy in assessing the best amount of effort for any action (particularly in my neck and head coordination while using my voice to speak or sing), a more reliable ideokinetic muscular control, and greater power to “leave out” unwanted actions and thoughts — all of which were vital in the careful vibrato explorations I began to make. Since completing the three-year training in 1972 I've been teaching the Alexander Technique in Boston where I've specialized in working with professional musicians.
3. See *Just Play Naturally* by Vivien Mackie in conversation with Joe Armstrong, on her three-year study with Casals in the early 1950s and her discovery of the resonance of his teaching with the principles of the Alexander Technique. Soon to be published.
4. On Mr. Petkoff's recital recordings, which range mainly from the early to late 1950s, his vibrato is even more varied in the later performances, which seems to show that he did work consciously on developing his expressive control of it.
5. Robert Philip examines this aspect of speed of pulsation from player to player in his survey of flute vibratos in *Early Recordings and Musical Styles: Changing Tastes in Musical Performance, 1900–1950*, Chapter 5, Cambridge University Press, 1992.
6. It's interesting that Laurent, though his vibrato is quite regular throughout the piece, uses a straight tone on all of the final notes. This seems to illustrate



the “all or none” characteristic of most flutists who use the voice box (glottal/laryngeal) vibrato.

7. “The Art of Vibrato,” *Flute Forum* (W.T. Armstrong Co.), Autumn 1960, p. 7.
8. “Teach Flute Vibrato Early,” *Flute Forum*, Spring 1961, p. 14.
9. John Krell, *Kincaidiana*, Trio Associates, Culver City, California, 1973, pp. 14–15. Italics added.
10. The most recent example of this that I’ve heard is in the playing of oboist Alan Vogel in his recording *Bach’s Circle*, Delos International, 1998. In an article he wrote in 1978, Vogel describes Robert Bloom’s attitude toward oboe vibrato: “When the wind is of sufficient intensity, and the embouchure holds the reed perfectly, a vibrato comes naturally into the sound, almost as if to reward the player for doing everything so well. This is the column of air vibrato. Vibrato after all is natural: the sound of a gong played in a large room pulsates. No part of the body has to make the vibrato. It may be generated in the good support of the abdominal muscles and diaphragm, but all parts of the body should be flexible enough to be vibrated by the column of air.” “French, German and American Oboe Playing: Some reflections on having studied with Fernand Gillet, Lothar Koch and Robert Bloom,” *I.D.R.S. Journal*, No. 6, June, 1978.
11. A good example of Casals’s use of vibrato in this way is found in his recording of the slow movement of Bach’s first gamba sonata, Columbia Records, M5X 32768.
12. No doubt these physical areas could be pinpointed more exactly, but I think it’s better to keep to our everyday vocabulary in describing them because it seems to carry much more readily into fullest expression than the more specific anatomical terminologies and illustrations do. (An example of close anatomical analysis is the work of oboist Andrew Brown of Central Missouri State University, who describes throat vibrato and shows its operation in great detail in his article, “A Cinefluorographic Pilot Study of the Throat while Vibrato Tones are Played on Flute and Oboe,” which

appears on <http://www.idrs.org/publications/Journal/JNL4/vibrato.html>).

13. There’s a big difference between pronouncing some of these sounds in a vocal tone and pronouncing them in a whispered tone, particularly TOO-HOO-HOO-HOOH (5). In a whispered tone the rib cage/abdomen/diaphragm can be used on this sound pretty much exclusively, whereas in a vocal tone, the throat (voice box) of course comes into play too.
14. It’s worth mentioning here that the glottis is the opening between the vocal cords. You can feel this opening close off when you very distinctly speak the vowel sounds: “ee, I, eh, ah, uh, ooh, oh.” Voice teachers call what happens in the glottis at the beginning of each of these vowels a “glottal shock,” or a “glottal attack,” and I think it’s the same thing Clarence Kelly refers to above as the “cutting edge” of the “Ah” sound he recommends as the basis of his vibrato exercises. (Some speakers of English also close the glottis when they pronounce the “tt” in “bottle.”)
15. In modern Greek the sound of the letter “gamma” (y) comes very close to the softer “ghoo” sound I’m recommending here. The *Collins Greek-English Dictionary* says “To produce this sound [y] make a continuous g sound without withdrawing the tongue.” Greek words like *youva* [ghouna] (“fur”) use this soft “ghoo” sound.
16. See *New Pathways to Piano Technique: A Study of the Relations Between Mind and Body with Special Reference to Piano Playing*, by Luigi Bonpensiere, Philosophical Library, New York, 1953. Bonpensiere devised exercises that anyone can do to demonstrate the difference between an action happening with an image as its source and an action happening because of direct manipulation of our muscles. Even though piano was the instrument he applied his discoveries to, they can work on any instrument.
17. This could also be what Alan Vogel describes above (n. 10, p. 13) as Robert Bloom’s concept of “the column of air vibrato,” where “all parts of the body should be flexible enough to be vibrated by the column of air.”
18. Achieving and maintaining fullest neck freedom is fundamental to the

overall integration of the postural mechanisms that is the goal of the Alexander Technique. Frank Pierce Jones demonstrated the effect of the Technique on vocal production in a study he conducted at Tufts Institute for Psychological Research in 1972 entitled “Voice Production as a Function of Head Balance in Singers,” which is reprinted in his book on the Alexander Technique called *Freedom to Change*, Mouritz, London, 1997.

*Joe Armstrong holds a Bachelors and Masters degree in music. Besides Carl Petkoff, he also studied flute with Alexander Murray and Fernand Gillet. He has lived in Boston for the last thirty years, where he specializes in teaching the Alexander Technique to professional musicians, some of whom he has also performed with.*

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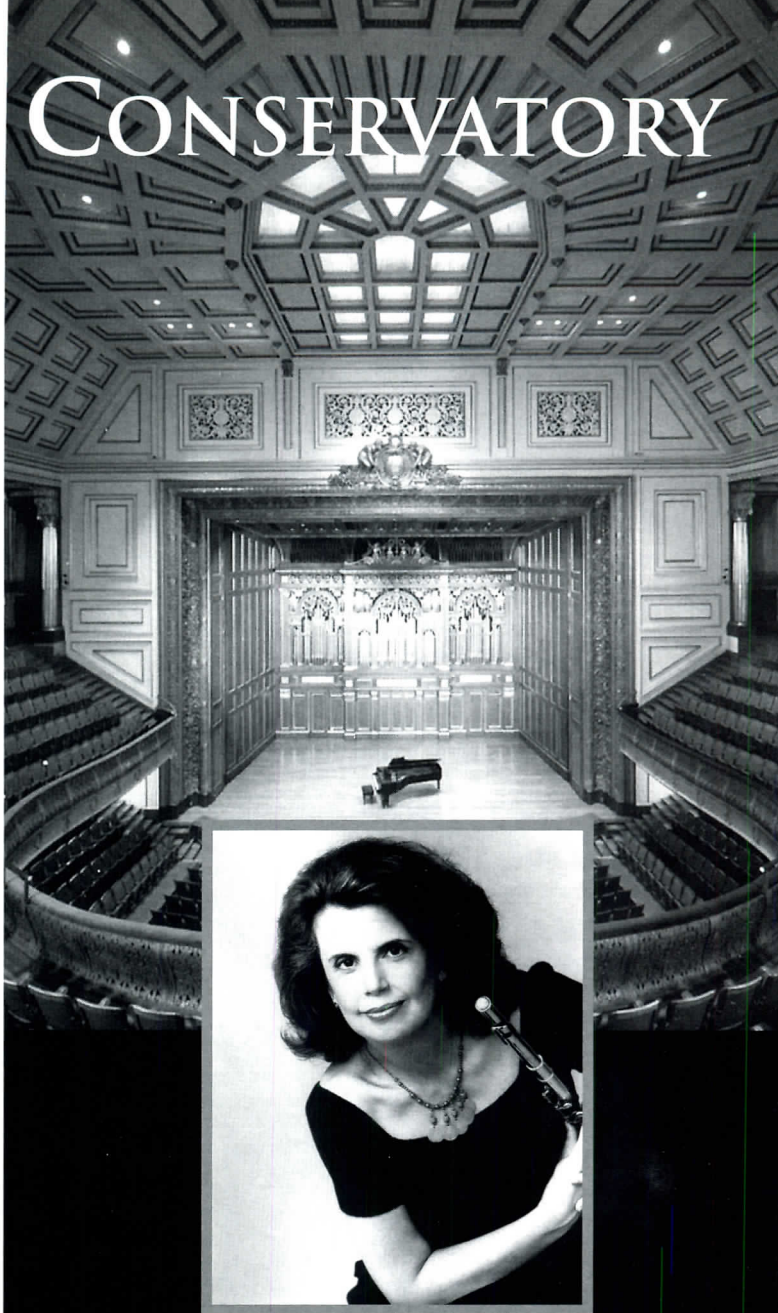
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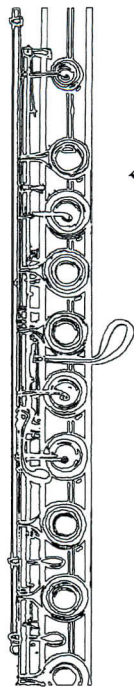
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CONTACT: Lou Zahn, Continuing Education  
Roseman Hall UWW  
Whitewater, WI 53190  
Phone: 262-472-3165  
Fax: 262-472-5241  
E-mail: Zahnl@mail.uww.edu

**MARIO FOLENA**

**June 12-29**  
Frensham Heights, Surrey, ENGLAND  
High school & up  
£890 RBT  
CONTACT: Language & Music for Life  
Grove Lodge 14 Grove Rd  
Coombe Dingle, Bristol BS9 2RQ  
ENGLAND  
Phone/fax: 00 44 (0) 117 968 21 79  
E-mail: LanMusFL@aol.com  
Web site: <http://www.lmfl.com>

**FLORIDA SOUTHERN COLLEGE WORKSHOP with NANCY CLEW, BARBARA JACOBSON, LINDSAY HAGER**

**July 9-13**  
Florida Southern College, Lakeland, FLORIDA  
Middle school-high school  
65  
\$250 RBT  
June 1  
CONTACT: FSC Summer Flute Workshop  
111 Lk. Hollingsworth Dr  
Lakeland, FL 33801  
Phone: 863-680-4229  
E-mail: Bjacobs5fl@aol.com  
Web site: Flsouthern.edu

**FLUTE SUMMER COURSE/FOR THE CONTEMPORARY FLUTIST with WIL OFFER-MANS**

**August 19-24**  
Gênes, Les Ardennes, BELGIUM  
325 euro RBT  
15  
CONTACT: Studio E-FSC2002  
Vrolikstraat 195 D, NL-1091 TX  
Amsterdam, HOLLAND  
Phone: +31 (20) 668.2478  
Fax: +31 (20) 665.1425  
E-mail: fsc@studio-e.nl  
Web site: <http://www.studio-e.nl>

**PATRICIA GEORGE**

1) **June 6-8**  
2) **August 19-24**  
Pocatello, IDAHO  
Junior high-college  
12  
\$200/\$60 day  
RB \$200  
May 15  
CONTACT: Patricia George  
105 S.Main  
Pocatello, ID 83204  
Phone: 208-234-4922  
E-mail: Georgeflute@hotmail.com

**PATRICIA GEORGE**

**June 22-July 28**  
Sewanee Summer Music, University of the South, Sewanee, TENNESSEE  
Advanced jr high-college  
15  
\$2750 RBT  
April 15  
CONTACT: Patricia George  
105 S. Main  
Pocatello, ID 83204  
Phone: 208-234-4922  
E-mail: Georgeflute@hotmail.com

**LINDSAY HAGER see FLORIDA SOUTHERN COLLEGE**

**PATRICIA HARPER**

**June 23-29**  
Brownsville VERMONT  
High school & up  
12/12  
\$550 RBT  
May 15  
CONTACT: Patricia Harper  
38 Oak Dr  
Centerbrook, CT 06409  
Phone: 860-767-8637  
Fax: 860-767-0629  
E-mail: Rharper@mindspring.com

**AMY HAMILTON**

**May 21-June 8**  
Wilfrid Laurier University, Waterloo, Ontario, CANADA  
Advanced college  
10  
\$443 Canadian  
Room \$220 Canadian  
April 15  
CONTACT: Nancy Peltier, Special Events  
Music Faculty  
Wilfrid Laurier University  
Waterloo Ontario N2L 3L5  
CANADA

**IN SEARCH OF INSPIRATION — FLUTE COURSES with WISSAM BOUSTANY**

Bossut, BELGIUM  
**April 9-13**  
10  
Dublin, IRELAND  
May 11-12  
Victoria, CANADA  
**July 10-18**  
Hamline University, St Paul, MINNESOTA  
**July 22-27**  
Penzance, ENGLAND  
**August 21-29**  
CONTACT: Lisa Croucher



*E-mail:* croucherlisa@hotmail.com  
*Web site:* <http://www.wissamboustany.com>

**INTERNATIONAL SUMMER MUSIC  
ACADEMY LEIPZIG with IRMELA BOSSLER**

**July 19–August 8**

Hochschule für Musik, Leipzig GERMANY

Advanced college

9

\$75 application; \$625

R \$200 (single)

April 15

**CONTACT:** Stefan Schoenknecht

*Phone:* 011-49-341-2144-640

*Fax:* 011-49-341-2144-642

*E-mail:* kbb@hmt-leipzig.de

*Web site:* <http://www.hmt-leipzig.de>

**ITHACA FLUTE INSTITUTE with LEONE  
BUYSE, WENDY MEHNE, JILL FELBER,  
CLAUDIA ANDERSON**

**July 1–5**

Ithaca College, Ithaca, NEW YORK

Advanced

**CONTACT:** Kim Milling

120 Towers Concourse

Ithaca College

Ithaca, NY 14950

*Phone:* 607-274-3143

*E-mail:* [Milling@ithaca.edu](mailto:Milling@ithaca.edu)

**BARBARA JACOBSON see FLORIDA SOUTH-  
ERN COLLEGE**

**KATHERINE BORST JONES**

**June 16–20**

Ohio State University, Columbus, OHIO

High school

50

\$325 RBT

May 1

**CONTACT:** Katherine Borst Jones

1866 College Rd

Columbus, OH 43210

*Phone:* 614-292-4618

*Fax:* 614-292-1102

*E-mail:* [Jones.6@osu.edu](mailto:Jones.6@osu.edu)

**JUST FLUTES AT WOLDINGHAM with  
CLARK SOUTHWORTH, HELEN BREW,  
MICHAEL COX, IAN CLARKE, LOUISE  
MATTHEW**

**July 27–August 2**

Woldingham School, Surrey, ENGLAND

All ages

60

£435/£60 day RBT

**CONTACT:** Jonathan Myall Music

46 South End

Croydon CR0 1DP ENGLAND

*Phone:* 44 20 8662 8400

*Fax:* 44 20 8662 8404

*E-mail:* [Admin@summermusic.org.uk](mailto:Admin@summermusic.org.uk)

*Web site:* <http://www.summermusic.org.uk>

**WALFRID KUJALA**

**July 22–26**

Northwestern University, Evanston, ILLINOIS

College-professional

16

\$550/30 day

RB \$95 week

May 1

**CONTACT:** Dorothy Wyandt

Northwestern Univ. School of Music

Evanston, IL 60208

*Phone:* 847-491-7485

*Fax:* 847-491-5260

*E-mail:* [d-wyandr@northwestern.edu](mailto:d-wyandr@northwestern.edu)

**JONATHON LANDELL: PADDING,  
OVERHAUL HEADJOINT SEMINARS**

**July 1–19**

Richmond, VERMONT

\$1000 week

June 1

**CONTACT:** Landell Flutes

529 Williams Hill Rd

Richmond, VT 05477

*Phone:* 802-434-4317

*E-mail:* [Landell@flutes.org](mailto:Landell@flutes.org)

*Web site:* <http://www.flutes.org/training>

**AMY LIKAR see BODY MAPPING AND  
ALEXANDER TECHNIQUE**

**PETER LLOYD with WISSAM BOUSTANY,  
RUTH MORLEY, ELAINE McPHERSON**

**July 29–August 4**

Scottish International Flute School, Perthshire,  
SCOTLAND

Advanced

£165

RB £180

**CONTACT:** Scottish Flute Summer School

3/9 Canada Court, 81 Miller Street

Glasgow G1 1EB SCOTLAND

*Phone/fax:* 44 (0) 141 248 5756

*E-mail:* [Flutescotland@ndirect.co.uk](mailto:Flutescotland@ndirect.co.uk)

*Web site:* <http://www.flutescotland.co.uk>

**GORAN MARCUSSEN, GITTE SORENSEN**

**August 18–25**

Bjertorp, SWEDEN

All ages

12

6,500 SKR (\$650 US) RBT

May 1

**CONTACT:** Nordic Flute

*Phone:* +46 70 5566 556

*E-mail:* [Nordic.flute@zeta.telenordia.se](mailto:Nordic.flute@zeta.telenordia.se)

**RUTH ANN McCLAIN, CAROL DALE**

**June 24–28**

Rhodes College, Memphis, TENNESSEE

Beginner & up

\$150

June 10

**CONTACT:** Ruth Ann McClain

Music Dept. Rhodes College

2000 N. Parkway

Memphis, TN 38112

*Phone:* 901-843-3786

*E-mail:* [McClain@rhodes.edu](mailto:McClain@rhodes.edu)

*Web site:* <http://www.fluteconnection.net/inst/02inst.html>

**ERVIN MONROE, JEFFERY ZOOK**

**July 9–13**

Oakland University, Rochester, MICHIGAN

Advanced

25/25

\$295

RB \$15–20 day

June 1

**CONTACT:** Susan Monroe

PO Box 344

Bloomfield Hills, MI 48303

*Phone:* 248-540-0340

*Fax:* 248-645-5446

*E-mail:* [Skmonroe@napanet.net](mailto:Skmonroe@napanet.net)

**WILLIAM MONTGOMERY**

**July 6–14**

University of Maryland, College Park,  
MARYLAND

Young professional, graduate student, advanced  
college, very advanced high school

14/10/auditors unlimited

\$360/\$175/\$45

R \$35+/night; Food \$10+/day

May 31

**CONTACT:** William Montgomery Flute Master  
Class

School of Music

Clarice Smith Performing Arts Center

University of Maryland

College Park, MD 20742

*Phone:* 301-405-5539

*Fax:* 301-927-0717

*E-mail:* [wm26@umail.umd.edu](mailto:wm26@umail.umd.edu)

**LOUIS MOYSE**

**July 7–14**

Montpelier, VERMONT

\$400/200

June 15

**CONTACT:** Kelly Hintz

21 First Ave

Montpelier, VT 05602

*E-mail:* [Hintzkelly@hotmail.com](mailto:Hintzkelly@hotmail.com)

**CHRIS NORMAN, BRIAN BERRYMAN, PAT  
O'GORMAN**

**July 21–26**

Boxwood Festival, Lunenburg, Nova Scotia,  
CANADA

**CONTACT:** Boxwood Festival

10810 Brush Rd

Marshfield, WI 54449

*Phone:* 715-389-2833

*Web site:* <http://www.boxwood.org>

**NORTHERN CALIFORNIA FLUTE CAMP**

**August 2–10**

Hidden Valley Music Seminars, Carmel Valley,  
CALIFORNIA

Junior high & high school

50

\$750 RBT

May 1

**CONTACT:** NCFC

PO Box 1065

Los Altos, CA 94023

*Phone/fax:* 650-969-8416

*E-mail:* [Flutecamp@hotmail.com](mailto:Flutecamp@hotmail.com)

*Web site:* <http://www.flutecamp.com>

**OBERLIN FLUTE INSTITUTE**

**June 23–30**

Oberlin Conservatory, Oberlin, OHIO

High school-advanced

30

\$385

April 1

**CONTACT:** Anna Hoffmann

77 W. College St

Oberlin, OH 44074

*Phone:* 440-775-8044

*Fax:* 440-775-6840

*E-mail:* [Anna.hoffmann@oberlin.edu](mailto:Anna.hoffmann@oberlin.edu)

**WIL OFFERMANS** *see* FLUTE SUMMER COURSE/FOR THE CONTEMPORARY FLUTIST

**OXFORD SUMMER SCHOOL**

**August 12–18**

Worcester College, Oxford, ENGLAND

Intermediate & up

50

£350

RB £250

June 1

CONTACT: Katie Bycroft

Bryanston, 9 Pinehurst

Horsham RH12 2DL ENGLAND

Phone: 01403 259463

Fax: 01403 240610

E-mail: Katie.bycroft@talk21.com

Web site: <http://www.oxford-flutes.co.uk>

**LEA PEARSON** *see* BODY MAPPING AND ALEXANDER TECHNIQUE

**MARINA PICCININI**

**July 29–August 9**

Zurich, SWITZERLAND

Professional

15

500 CHF/250 CHF

RB 300 CHF

July 15

CONTACT: International Meisterkurse/Musik  
Zurich

Postfach 308

CH-8044 Zurich, SWITZERLAND

Phone: 01/361 57 57

Fax: 01/362 94 61

E-mail: Meisterkurse-zh@bluewin.ch

Web site: <http://www.musicmasterclasses.ch>

**GEORGE POPE**

**July 15–20**

University of Akron, Akron, OHIO

All ages

16

\$275/175/40 day

RB \$20 day

May 17

CONTACT: George Pope

Univ. Akron Music School

Akron, OH 44325

Phone: 330-972-6575

Fax: 330-972-6409

E-mail: Gspope@uakron.edu

**STEPHEN PRESTON** *see* WILDACRES FLUTE RETREAT

**THOMAS ROBERTELLO**

**1) June 2–23**

Sarasota Music Festival, Sarasota, FLORIDA

**2) June 14–August 4**

Brevard Music Center, Brevard NORTH

CAROLINA

CONTACT: Web site:

<http://www.brevardmusic.org>

**3) Indiana University School of Music, Bloomington, INDIANA**

CONTACT: Web site:

[http://www.music.indiana.edu/som/special\\_programs](http://www.music.indiana.edu/som/special_programs)

E-mail: Musicsp@indiana.edu

Phone: 812-855-6025

**4) Nara Flute Festival, Nara, JAPAN**

**SUSAN ROYAL**

**July 7–13**

State University of New York, College at Fredonia,  
NEW YORK

High school

40

\$270

RB \$220

May 1

CONTACT: Susan Royal

SUNY Fredonia/Music

Fredonia, NY 14063

Phone: 716-673-4643

Fax: 716-673-3154

E-mail: Susan.royal@fredonia.edu

Web site: <http://www.fredonia.edu/som/camps>

**LIISA RUOHO** *see* BODY MAPPING AND ALEXANDER TECHNIQUE

**SARASOTA MUSIC FESTIVAL with CAROL WINCENC, LEONE BUYSE, THOMAS ROBERTELLO**

**June 3–22**

Sarasota, FLORIDA

CONTACT: Rose Anne McCabe

Sarasota Music Festival

Phone: 941-952-9634

E-mail: Smf@fwcs.org

Web site: <http://www.fwcs.org/sarasota>

**SANDRA SEEFELD** *see* BODY MAPPING AND ALEXANDER TECHNIQUE

**JONATHAN SNOWDEN**

**July 20–27**

Bath, ENGLAND

Advanced

10/10

£449/£399 RBT

June 30

CONTACT: Christine Hankin

23 Egerton Garder

London W13 8HG ENGLAND

Phone/fax: 44 20 8998 7788

E-mail: Snowden@westealing.oeg.uk

Web site: <http://www.Jonathansnowden.com>

**PATRICIA SPENCER**

**June 11–15**

Bard College, Annondale-on-Hudson, NEW  
YORK

College-professional

15/15

\$275/100

RB \$60 day

May 25

CONTACT: Melissa Sweet

14 Garden Ct

Saugerties, NY 12477

Phone: 845-246-6195

Fax: 845-246-7045

**STRATFORD-UPON-AVON FLUTE FESTIVAL with ELENA DURAN, VIERI BOTTAZZINI, JENNY BROOKS, WILLIAM DOWDALL, CATHERINE GOODMAN, TOMAS PINSCHOFF, JONATHAN RIMMER, SANDRA SEEFELD, MIGUEL ANGEL VILLANUEVA**

**July 20–August 3**

Stratford-upon-Avon, Warwickshire, ENGLAND

All ages

£600 (UK) \$1000 (US) includes RBT

CONTACT: Rachel Smith

10 Guild Street

Stratford-upon-Avon CV37 6RE

ENGLAND

Phone: 01789-261561

Fax: 01789-261577

E-mail: [Stratflute@aol.com](mailto:Stratflute@aol.com)

**ALEXA STILL**

**July 5–8**

New Zealand Flute Society Convention,

Christchurch, NEW ZEALAND

CONTACT: E-mail: [nzfc2002@yahoo.co.nz](mailto:nzfc2002@yahoo.co.nz)

**ALEXA STILL**

**July 14–28**

Fairbanks Summer Arts, Fairbanks, ALASKA

Advanced

\$300

CONTACT: Web site: <http://www.fsaf.org>

**ALEXA STILL**

**July 29–August 3**

Boulder, COLORADO

Advanced

10

\$300

CONTACT: Web site: <http://www.alexastill.com>

**KEITH UNDERWOOD**

**June 22–August 3**

Bowdoin College, Brunswick, MAINE

CONTACT: Bowdoin Summer Music Festival

6300 College Station

Bowdoin College

Brunswick, ME 04011

Phone: 207-373-1444

Fax: 207-373-1441

E-mail: [Peter@summermusic.org](mailto:Peter@summermusic.org)

Web site: <http://www.summermusic.oeg>

**EDMUND WACHTER & ELISABETH WEINZIERL**

**August 17–24**

Toscana, ITALY

All ages

CONTACT: Wachter-Weinzierl Summer Flute

Magdalenenstrasse 36

D-80638 Munchen GERMANY

Phone: 49(0)89-15 54 92

Fax: 49(0)89-157 54 97

E-mail: [Weinzierl-waechter@t-online.de](mailto:Weinzierl-waechter@t-online.de)

**JIM WALKER**

**June 2–5**

Campbellsville University, KENTUCKY

\$100

RB \$100

March 1

CONTACT: Lisa McArthur

Phone: 270-789-5493

Web site: <http://www.fskentucky.org>

**WESTERN CONNECTICUT SUMMER FLUTE INSTITUTE**

**July 27–August 2**

Western Connecticut State University, Danbury,

CONNECTICUT

High school

40

\$595 RBT

June 1

CONTACT: Laura Tittmore

181 White St

Danbury, CT 06810

Phone: 203-837-8614



Fax: 203-837-8630  
E-mail: Wcsumusic@aol.com

#### LINDA WETHERILL

July 29–August 2

Adelphi University, Garden City, NEW YORK  
High school-professional  
\$250  
RB \$250

July 1

CONTACT: Linda Wetherill  
Adelphi Univ., Music Dept.  
Garden City, NY 11530  
Phone: 917-861-4528  
Fax: 212-873-6154  
E-mail: Muzarte@msn.com

#### WILDACRES FLUTE RETREAT with

WILLIAM BENNETT (modern flute),  
STEPHEN PRESTON (traverso, modern & early  
repertoire), AMY RICE-BLUMENTHAL (flute  
choir symposium)

June 15–21

Wildacres Retreat, Little Switzerland, NORTH  
CAROLINA

High school through professional  
45/20/10

\$575/525/475; flute choir 550; RBT

March 29

CONTACT: Wildacres Flute Retreat

c/o Karl Barton

2308 Orleans Dr

Tallahassee, FL 32308

Phone/fax: 850 309-05556

E-mail: Karl@barefootboy.org

Web site: <http://www.barefootboy.org/Wildacres.html>

#### RANSOM WILSON

August 5–10

Pepperdine University, Malibu, CALIFORNIA  
Advanced

22

\$800/500 RBT

May 1

CONTACT: Adrian Spence  
Ransom Wilson Masterclasses  
PO Box 30116  
Santa Barbara, CA 93130  
Phone: 805-683-1539  
Fax: 805-692-2892  
E-mail: Ulstman@cameratapacifica.org

#### TREVOR WYE, YU KURATA with CLIFFORD BENSON

March 27–April 3

Sasayama, JAPAN

14/15/20

CONTACT: E-mail: TrevorWye@compuserve.com

#### TREVOR WYE, YU KURATA with CLIFFORD BENSON

June 22–29

University of New Mexico, Albuquerque, NEW  
MEXICO

College advanced

18/15/20

CONTACT: Carla Beauchamp

Phone: 505-266-9869

E-mail: Alrac@mindspring.com

#### TREVOR WYE

July 28–August 3

Music Academy, Sion, SWITZERLAND  
Advanced

15

CHF 400/100

RB CHF 30 day

June 1

CONTACT: Academie de Musique de Sion  
Case Postale 107  
CH-1951 Sion SWITZERLAND  
Phone: 0041(0)27 322 66 52–323 46 62  
E-mail: info@amsion.net  
Web site: <http://www.amsion.net>

JEFFERY ZOOK see ERVIN MONROE

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 Bruderhans  
 Hammelburg, GERMANY; Jeanne Baxtresser  
 Leipzig, GERMANY; International Summer Music  
 Academy Leipzig  
 Alsace, FRANCE; Robert Aitken  
 Toscana, ITALY; Edmund Wachter, Elisabeth  
 Weinzierl  
 Bjertorp, SWEDEN; Goran Marcusson, Gitte  
 Sorensen  
 Sion, SWITZERLAND; Trevor Wye  
 Zurich, SWITZERLAND; Marina Piccinini

Surrey, ENGLAND; William Bennett  
 Surrey, ENGLAND; Mario Folena  
 Surrey, ENGLAND; Just Flutes  
 Oxford, ENGLAND; Oxford Summer School  
 Penzance, ENGLAND; In Search of Inspiration  
 Warwickshire, ENGLAND; Stratford-upon-Avon  
 Festival  
 Dublin, IRELAND; In Search of Inspiration  
 Perthshire, SCOTLAND; Peter Lloyd, Wissam  
 Boustany

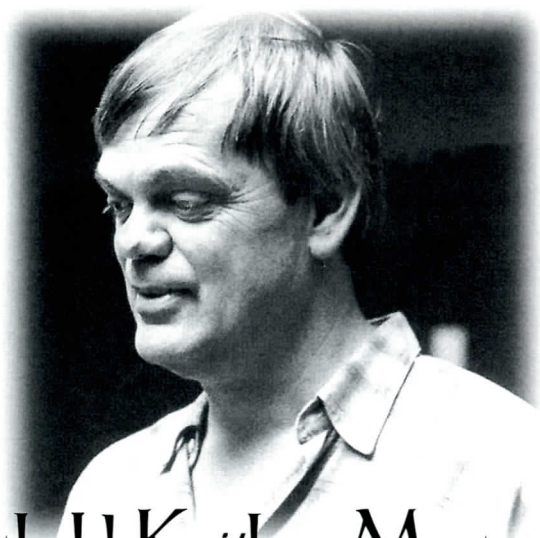
#### SOUTHERN HEMISPHERE; ASIA

Festival Jordao, BRAZIL; Mary Karen Clardy  
 Nara, JAPAN; Thomas Robertello  
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 Christchurch, NEW ZEALAND; Alexa Still

  
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**Playing participants:** \$175 (includes admission to the Tuesday recital)

**Auditors:** 3-4 sessions, \$37.50/session. (Recital included)  
 2 sessions, \$45/session.

**Individual sessions:** \$50.

*For additional information or to register please contact:*

**Barbara Kallaur, Masterclass Coordinator, Bkallaur@aol.com**

*(Please include "Kuijken Masterclass" in the subject line.)*





*Jan Vinci*  
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Skidmore Flute Institute  
Faculty Member,  
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# JOURNEY TO

## *Washington, D.C.*

for the

# 2002 NFA Convention

*by Rebecca Jeffreys*

Welcome to Washington, D.C., from the 2002 local arrangements coordinator. As you make your plans for the convention, I hope that you will also leave some room to visit this interesting and historical city. There is a lot to see, and you may want to come early or leave late to make room for all the activities. A list of contact numbers appears at the end of this article to simplify your visit.

We will be holding this year's convention at the Washington Hilton and Towers. This beautiful hotel offers a garden-like respite from the busy city, yet is minutes from numerous activities. The hotel is easily accessible by car, metro train, bus, or taxi cab, and the airports are minutes away. Details are at the end of the article to simplify your trip. Once you've arrived, you'll want to visit the registration table on the lowest level to begin your flutey journey. The Ballroom will host our main musical attractions including a lovely cabaret setting that is reserved for the late night concerts. The exhibit hall is just a short jaunt across the hallway. All events are centrally located and easily accessible.

Knowing that you are all appreciative

of music, I would like to suggest a tour of Washington, D.C., from a musician's perspective. The first place that probably comes to your mind is the John F. Kennedy Center for the Performing Arts. This is definitely the high point of your musical tour. The center offers opera, instrumental, dramatic, and film events all year round. Every evening at 6:00 P.M., there is a free concert on the Millennium Stage in the main lobby featuring ensembles from around the world. Make a day of it and go early to take a free and interesting tour of the Kennedy Center. On the tour, you will visit the Presidents' private boxes, reception rooms for VIPs, the concert halls, and more. Unfortunately, you will not be taken back stage but it's still worth it! Be sure to visit the gift shops for fantastic music-related souvenirs. Call the Kennedy Center for the schedule of events and ticket information.

Only in Washington can you see The Dayton C. Miller Collection, which offers the largest public flute collection available for viewing. Located at the James Madison Building of the Library of Congress, you'll see over 1600 flutes, figurines, and anything

flutistic. Some of the flutes are available for playing (with permission). You can view bone flutes, crystal flutes, and any other material that you can think of that can be sculpted into a tube. This is one stop not to miss and it's free! While you are there be sure to visit the newly renovated main reading room in the Thomas Jefferson Building with its gold dome and classic architecture.

Prefer to stay near the hotel? There is plenty to do. If you are looking for recorded music and great books, visit Olsson's Books and Records right near the hotel. They have a large selection of all types of recorded music. Also near the Hilton Towers, you may visit the Phillips Collection, a beautiful art museum with rotating exhibits and a permanent collection well worth seeing. This museum is modest in size and just enough for a quick getaway. Additionally, nightlife abounds in this part of town, so get out your dancing shoes.

However, if you really enjoy museums, you must visit the Smithsonian Institution. This museum is not one building but 17 buildings including the Natural History Museum, National Gallery of Art, Air and



Space Museum, The Sackler Gallery of Asian Art, and many more. These museums are free and extremely large. It is wise to choose sections from each museum to visit if you wish to try all of them within a few short days. It could easily take a week to see all of the exhibits.

While you are in the vicinity of the museums it is impossible to miss our nation's Capitol. Free tours are available in the Capitol Building. A few short blocks away, you can view the White House and also take a free tour, but be prepared to wait in long lines and call ahead to be sure they are open for the public.

Further down the National Mall (not a shopping mall but a grand lawn), you will eventually reach the familiar Washington Monument, Lincoln Memorial, Vietnam War Memorial, Korean War Memorial, and Jefferson Monument. Be sure to wear your walking shoes. It is a long hike from the Capitol to the Lincoln Monument and can

be extremely hot. There are vendors along the way, but I recommend you carry your own water and snacks to avoid the inflated prices. One of the best ways to take in all the monuments and not overtax yourself is to buy a ticket for the Trolley. This ticket allows unlimited usage for the day to all the major sites including Arlington National Cemetery across the river. Although the Metro does exit on the Mall, it does not provide quick access to most of the monuments.

If you venture away from the Mall, be sure to visit the Old Post Office Pavilion. Here you can travel to the top of the tower to get a beautiful view of downtown Washington, grab some lunch, and do light shopping. There are often lunchtime concerts here. Not far from here is the National Building Museum. This spectacular building hosts lunchtime concerts, but is worth visiting anytime if you have a keen sense for architecture. It has been host to many tele-

vised holiday concerts. If you have an appreciation for history, you'll want to visit the National Archives Building to see the United States Constitution — the real thing! From here you can grab a cab or take the Metro to the National Cathedral. This spectacular cathedral has only recently completed its towers and removed the scaffolding. Although it is a new structure, the style will transport you to old Europe. The stained glass windows, sculptures, carved stone, and gardens are breathtaking. Be sure to take the free tour.

Not far from here by cab is the National Zoo and the famous pandas. This free park is a wonderful place for walking and seeing exotic wildlife including orangutans who can transverse the ropes over your heads as you walk from building to building.

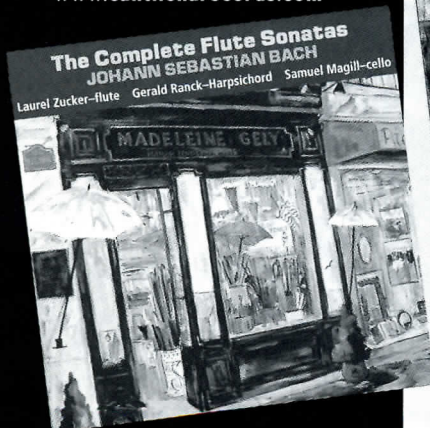
For the more adventurous, visit Georgetown and experience the nightlife and see the beautiful Georgetown University campus. The Ellington School of Music is nearby.

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Magazine, 2002

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flute alone

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**Stephen Blumberg**

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flute

**Lowell Liebermann**

Soliloquy for solo  
flute, Op. 44

**Toru Takemitsu**

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**Alan Hovhaness**

Sonata for Flute

**Kazuo Fukushima**

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**Edgard Varese**

Density 21.5

**Arthur Honegger**

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**Ulysses Kay**

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unaccompanied flute

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flute

**Jean Françaix**

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The best way to get around Washington is to use the Metro system. It is inexpensive, user-friendly, clean, and safe. You can use coins or bills to buy your tickets. The metro has a stop that is a short walk to the hotel doors. Cabs and buses are also readily available, and the city is very walker-friendly. Bring sunscreen, shorts, good walking shoes, and your camera.

Please bear in mind that presently security is tight in Washington, D.C. Carry identification with you, obey the driving and walking restrictions, and call ahead to be sure events are happening. Avoid carrying your instrument into high security locations like the Capitol building. Don't worry if you make a wrong turn and end up at a guard's booth; they will kindly redirect you. Some streets around the White House have been restricted to pedestrians only, and this will not be indicated on your driving map. Be flexible and ask for help when you need it, and you'll have a great time!

If you have any other questions about the area, e-mail me at [jrjeff@ix.netcom.com](mailto:jrjeff@ix.netcom.com).

## ACCOMMODATIONS

### The Washington Hilton & Towers

1919 Connecticut Ave., NW  
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*Fax:* 202-232-0438

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## GETTING THERE

### Washington National Airport via George Washington Parkway to 395

*Distance from hotel:* 5 mi.

*Drive time:* 20 minutes

*Directions:* Follow signs to

Washington/14th Street Bridge. Go across bridge into

Washington, D.C. Take 14th Street to K Street N.W. Turn left on K Street, then right on Connecticut Avenue.

Address is 1919 Connecticut Avenue N.W.

*Bus Service:* Typical minimum charge is \$8.00

*Metro Subway/Rail:* Red Line to Dupont

Circle, Q Street exit North, 3½ blocks from hotel. Available right from the airport, typical minimum charge is \$4.00.

*Taxi:* Typical minimum charge is \$14.00.

### Washington Dulles International from Route 66

*Distance from hotel:* 23 mi.

*Drive time:* 40 minutes

*Directions:* Take Dulles Access Road to Rt 66, East to Constitution Ave, turn left from Constitution Ave on 17th St NW and follow as it changes to Connecticut Ave North.

*Bus Service:* Typical minimum charge is \$15.00.

*Taxi:* Typical minimum charge is \$35.00.

### Baltimore-Washington International Airport from I 95

*Distance from hotel:* 33 mi.

*Drive time:* 1 Hour

*Directions:* Follow signs to I-95 S. Follow Parkway to Washington Beltway. Turn right onto Beltway and follow to Con-

necticut Ave turnoff. Follow Connecticut Ave to T Street.

Getting to and from the airport you will need to rent a car.

## SIGHTSEEING

### National Building Museum

401 F Street NW  
Washington, D.C. 20001  
*Phone:* (202) 272-2448

### The Old Post Office Pavilion

1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20004  
*Phone:* (202) 289-4224  
*Fax:* (202) 898-0653

### Library of Congress/ Dayton C. Miller Collection

James Madison Memorial Building  
Room LM 113  
101 Independence Avenue, S.E.  
Washington, D.C. 20540-4710

### The John F. Kennedy Center for the Performing Arts

2700 F Street, NW  
Washington, D.C. 20566  
*Tickets and Information:* 1-800-444-1324 or (202) 467-4600

### Washington National Cathedral

Mass & Wisconsin Ave, NW  
Washington, D.C. 20016-5098  
*Phone:* (202) 537-6200

### Old Town Trolley tours

*Info:* <http://www.trolleytours.com/>  
*Phone:* 1-800-868-7482

### Smithsonian Museums

*Web site:* <http://www.si.edu/activity/infocenter/aboutsi.htm>  
*Phone:* (202) 357-2700

### Phillips Collection

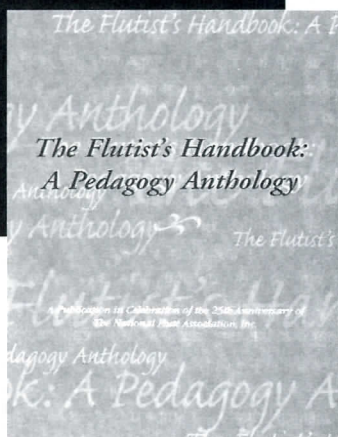
1600 21st St. NW  
Washington, D.C.  
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## SPECIAL PUBLICATIONS



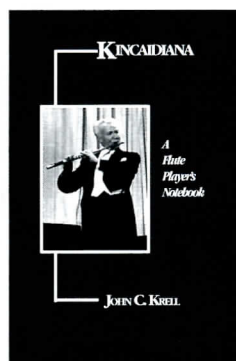
**The NFA 20th Anniversary Anthology of American Flute Music**  
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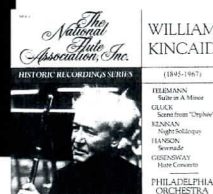
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<i>Kincaidiana: A Flute Player's Notebook</i>	_____	\$12.95	\$ _____
<i>Historic Recordings Series: William Kincaid (CD)</i>	_____	\$15.00	\$ _____
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<i>NFA Logo Coffee Mug</i>	_____	\$8.00	\$ _____

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\* No P.O. Boxes can be accepted for credit card orders.

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## from your Convention Manager. . . .

**For updated information,  
consult the NFA Web site:  
[www.nfaonline.org](http://www.nfaonline.org)**

The theme of this year's convention is "Continuum: Honoring Our Heritage, Assuring Our Legacy." We have many exciting programs planned and our site is at the Washington Hilton & Towers (where our 1991 convention was held) in Washington D.C. You can reach the hotel at (202) 797-5820 or (888) DCHILTON. This year you are able to make hotel reservations on the web at: <http://www.hilton.com>. Click on reservations and enter the code NFA.

Our official airline for the convention is American Airlines. American flies into Reagan National, Dulles International, and Baltimore Airports. The closest airport is

National. You can reach American by calling (800) 433-1790 (24 hours a day); identify yourself as an NFA member and refer to Authorization # A6282AF

Reagan National Airport is 6 miles from the hotel, Dulles International is 25 miles from the hotel, BWI Airport (Baltimore) is 45 miles from the hotel.

We are also offering discounts on car rentals with Avis. Call Toll Free (800) 331-1600 and refer to # B136000.

Parking at the hotel is as follows: \$15.00 a day for guests.

Following is the schedule for this year's registration:

Pre-registered attendees:  
Wednesday from 2:00 - 5:00 p.m.

On site registration for all attendees:  
6:00 - 8:00 p.m.

Instrument security room will be available starting at noon on Wednesday thru Monday morning.

I am looking forward to seeing all of you in August.

*Madeline Neumann, Convention Manager*

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# 2002 Convention Pre-Registration Form

Convention attendance does not require pre-registration. However, if you choose not to pre-register, there will be a **\$20 on-site surcharge**. All convention attendees receive free use of the 24-hour guarded instrument security room.

Mail this page with payment to:  
**The National Flute Association, Inc.**  
26951 Ruether Ave., Ste. H, Santa Clarita, CA 91351  
Phone: (661) 299-6680 FAX: (661) 299-6681  
Convention events are Thursday morning through Sunday evening.

**1** NAME: \_\_\_\_\_ PHONE: ( ) \_\_\_\_\_  
First Last

ADDRESS: \* \_\_\_\_\_  
Street City State/Country Zip

Permanent address change? Yes No E-MAIL ADDRESS: \_\_\_\_\_

\*This address is used for convention badge mailing between 7/20/02 - 8/4/02. Submit future address changes to the NFA membership office at above address. If convention badges are not received by 8/6/02, contact the NFA membership office immediately: (661) 250-8920. Your badge is your ticket into the convention.

**MEMBERSHIP DUES 8/1/2002-7/31/2003: \$ \_\_\_\_\_**

**2** Dues are required to be paid through 7/31/03 to attend the 2002 convention.

\_\_\_ ACTIVE (\$50) \_\_\_ CONTRIBUTING\* (\$85) \_\_\_ SUSTAINING\* (\$120)  
\_\_\_ STUDENT\* (\$30) \_\_\_ NEW LIFE MEMBER\* (\$1500) \_\_\_ COMMERCIAL (\$40)

\*Full-time students only. Institution name and copy of ID required: \_\_\_\_\_ \*Will be identified as such in the 2002-2003 Membership Roster

**3** INTERNATIONAL MAIL FEE: \$ \_\_\_\_\_

Applicable to EACH international membership.  
CANADA/MEXICO: \$22  
OUTSIDE NORTH AMERICA: \$31

**4** CONVENTION FEE: \$ \_\_\_\_\_ IF 1-DAY CHOOSE ONE: THU FRI SAT SUN  
(Circle one)

FULL (2-4 DAYS):

\_\_\_ Active/Contributing/Sustaining/Life (\$150) \_\_\_ Active/Contributing/Sustaining/Life (\$65)  
\_\_\_ Student (\$75) \_\_\_ Student (\$40)

**5** 2002 T-SHIRT \$12: \$ \_\_\_\_\_

For T-shirts, please indicate how many in each size.

\_\_\_ S \_\_\_ M  
\_\_\_ L \_\_\_ XL  
\_\_\_ XXL

**6** Awards Banquet  
Saturday, August 17, 2002, 6:15 PM  
Honoring William Bennett and  
Louis Moyse  
with NFA Lifetime Achievement Awards  
@\$65 per person (\$15 tax-deductible)  
or \$650 for a ten-seat table \$ \_\_\_\_\_

Banquet 6:15-8:00 PM in the Georgetown Room. No tickets will be sent! Admission will be via a master list at the door. Pre-banquet reception (cash bar) will be held 5:30-6:15 PM and will be open to all convention attendees.

\_\_\_\_\_  
(list names of attendees; use separate sheet if necessary)

**7** NON-FLUTIST GUEST FEES  
(Includes 1-4 days, all events)  
@\$50/person: \$ \_\_\_\_\_  
NAME(S): \_\_\_\_\_  
Names must be provided for badge printing.  
Use separate sheet if necessary. Guests under 8 admitted free when accompanied by an adult.

**8** Flute Lovers' BREAKFAST

Saturday, August 17, 2002  
8:00 AM - 9:30 AM  
Guest Speaker:  
Robert Dick  
@\$25 per person \$ \_\_\_\_\_

**9** CONTRIBUTION: \$ \_\_\_\_\_  
The National Flute Association, Inc. is a not-for-profit organization. Contributions are tax-deductible to the extent provided by law.

☐ YES, I would like to volunteer at the convention.  
A volunteer manager will contact you.

**10** TOTAL AMOUNT: \$ \_\_\_\_\_  
Total of #2-9. Make check or money-order in US funds drawn on a US bank payable to: **The National Flute Association, Inc.** There will be a cancellation fee of \$10. No refunds for any events after 8/1/02

Credit Card (Circle one): Visa Mastercard American Express

(Card number) \_\_\_\_\_ (Exp. Date) \_\_\_\_\_

(Print name as it appears on card) \_\_\_\_\_ (Signature) \_\_\_\_\_

If you have any questions, call the NFA office *before* submitting your form. Late, incomplete or incorrect pre-registration forms *will be returned*; registrant will then have to re-apply within the appropriate postmark deadline or register at the convention at convention rates.

If you pre-register, your name badge will be sent to you before the convention.

If badge is not received by August 6, 2002, please contact the NFA Membership Office at (661) 250-8920.

**FORM AND PAYMENT MUST BE POSTMARKED BY JULY 1, 2002**

\*\*\* NO EXCEPTIONS \*\*\*



# 2002 Convention Hotel Registration Form

The National Flute Association, Inc. • 2002 Annual Convention • Washington, DC • August 15-18

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

DAYTIME TELEPHONE (\_\_\_\_) \_\_\_\_\_

Hotel reservations can be made on the web at:

**www.hilton.com**

Click on reservations and enter the code NFA.

\*Note: please be aware that rooms are on a first-come, first-served basis. Only a limited number of rooms have been made available at the contracted group rate. Rooms could potentially sell out prior to the July 25, 2002 deadline. If the rate requested is no longer available, the next available rate category will be confirmed.

**Reservations must be received by July 25, 2002**

Sharing Room With \_\_\_\_\_

Arr Date: \_\_\_\_\_ Time: \_\_\_\_\_ Dep Date: \_\_\_\_\_ Time: \_\_\_\_\_

Which Major Credit Card? \_\_\_\_\_

Card Number \_\_\_\_\_ Exp Date \_\_\_\_\_

Print name as it appears on card \_\_\_\_\_

Hilton Honors # \_\_\_\_\_

By signing and/or submitting this form, I agree to the following terms: I authorize the Hilton Washington to charge my account for one night's deposit and all applicable taxes if I fail to show for my guaranteed reservation or fail to cancel my room at least 72 hours prior to my arrival date.

Mail or fax the hotel part of this form to:

## HILTON WASHINGTON

Reservations Department  
1919 Connecticut Ave. NW  
Washington, DC 20009

Telephone: (888) DCHILTON or (202) 797-5820\*\*

FAX: (202) 797-5755

\*\* When reserving your room by phone, identify yourself as a member of The NFA

## HILTON ACCOMMODATIONS\*

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### MAIN HOTEL

\_\_\_\_ SINGLE (1 person - \$160) \_\_\_\_ DOUBLE (2 persons - \$160)

### TOWERS

Each additional person add \$19 to above rates.

Tower Rooms includes VIP service with complimentary continental breakfast and hors d'oeuvres in the evening.

\_\_\_\_ Handicapped Room \_\_\_\_ Smoking \_\_\_\_ Non-Smoking \*Rates Subject to 14.5% Tax

## NFA Roommate

### Assistance

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2. Check-in time is 3:00PM and check-out time is 12:00 Noon

# CONTINUUM 2002 FLUTE ORCHESTRA

Come and join us by performing at the Washington, DC Convention in the "Continuum 2002 Flute Orchestra". This ensemble will perform at the NFA Annual Meeting and present the opening concert of the convention on Thursday morning, August 15. Michael Stoune will be our distinguished conductor. Rehearsals will be held on Wednesday, August 14 from 3:30-4:30 PM in the Military Room and 8-10 PM in the International Ballroom (concourse level) of the Washington Hilton & Towers. Participation is open to all NFA members on a first-come, first-heard basis. Pre-registration for the entire convention is required of all participants. Come and join the fun!

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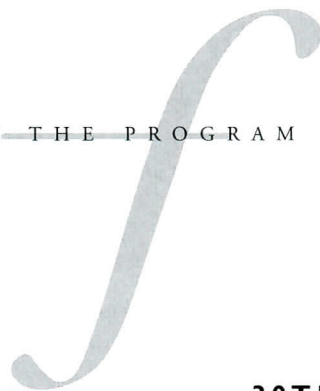
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John Bailey

**30TH ANNUAL  
NATIONAL FLUTE ASSOCIATION CONVENTION  
AUGUST 15-18, 2002  
WASHINGTON HILTON AND TOWERS  
WASHINGTON, D.C.**

***CONTINUUM:  
Heritage and Legacy***

**John Bailey, Program Chair, 2002**

I am very excited about the great music and fantastic talent showcased at our 30th annual national convention in Washington, D.C., this coming August. I have been amazed at the richness and variety of proposals as well as the good nature and genuine desire to help shown by the dozens of committee chairs and artists I've contacted over the past several months—the American artistic spirit is alive and well! As past convention program chairs can attest, this is certainly a whirlwind ride, but what an adventure! For this convention I have tried to emphasize the traditions that have influenced us (our teachers, other cultures, non-classical traditions), and our legacy—specifically the legacy of new music and new performance traditions that we will leave to future generations of musicians and audiences.

Here are the highlights:

**Thursday's Gala Concert** features two ter-

rific artists from non-classical traditions. Chris Norman and his ensemble specialize in Celtic music, and you will be amazed at both the nuance and incredible technique of this artist. Jazz flutist Nestor Torres needs no introduction to NFA members, as he was an artist at the Atlanta convention—he and his group will bring the house down with his Latin-based jazz.

**Friday's Gala Concert** features a variety of artists in recital, including David Shostac, principal flutist with the Los Angeles Chamber Orchestra, Alexa Still, formerly of the New Zealand Chamber Orchestra and now at the University of Colorado-Boulder, Zart Dombourian Eby, piccoloist with the Seattle Symphony, and the Jubal Trio (flute, soprano and harp), with flutist Sue Ann Kahn.

**Saturday's Gala Concerto** is a great mix of the traditional and the brand new. Mary Kay Fink, piccoloist with the Cleveland

Orchestra, will play the Vivaldi C Major piccolo concerto. William Bennett from the English Chamber Orchestra will perform the rarely heard Reinecke *Ballade* and the Saint-Saëns *Odelette*. A grant from the Copland Foundation has allowed us to feature three American works: Bart Feller of the New Jersey Symphony will perform Thomas Oboe Lee's new *Flauta Carioca*, Brooks de Wetter-Smith from the University of North Carolina at Chapel Hill has selected Robert Beaser's *Song of the Bells*, and Marina Piccinini, now at the Peabody Conservatory, will bring a brand new concerto by Paquito D'Rivera entitled *Gran Danzon*. Edward Polochick will conduct the Concert Artists of Baltimore.

**Sunday's Gala Concert** highlights the terrific U.S. Army Field Band with featured soloists, including members of its flute and piccolo section in standard American works transcribed for flute and band—add these to your repertoire!



**Friday's Showcase Concert** features two extraordinary flutist/composers, Robert Dick and Gary Schocker, in a program of their own works. I know you'll want to hear the newest creations of these talented artists.

Our Lifetime Achievement Awards this year will be presented to William Bennett (featured on the concerto concert) and Louis Moyse. Moyse, who is known not only as a great flutist but also a master teacher, composer, and editor, will have **Saturday's Showcase Concert** dedicated to his works. Winners of the **Masterclass Performers Competition** will also play for him.

**Sunday's Showcase Concert** features Belgian flutist Marc Grauwels and Mark Sparks, principal flutist of the St. Louis Symphony. Mark will also conduct the **Orchestral Masterclass**.

**Cabarets** Friday and Saturday will be offered by the local group Meritage (flute, guitar, bass, and drums) with jazz flutist Nancy Stagnitta, and by Latin jazz flutist Fernando Brandão and his group

In keeping with the convention theme of honoring our heritage, three **Teacher Tributes** are featured: Walfrid Kujala, James Pappoutsakis, and Judith Bentley. Their students will perform and share the legacy of these master teachers.

This year's **Remembrance and Healing: A Celebration in Music** concert takes on particular significance after the events of September 11, 2001. George Pope has organized a moving concert to heal the soul. Please come share in this event.

Other featured artists will include Canadian flutist Susan Hoepfner and Young Concert Artists winner Mimi Stillman.

The piccolo will be featured at this year's convention. Events include the **Piccolo Artist Competition**, the premiere of a brand new work for piccolo and piano commissioned by the NFA from Robert Beaser, played by National Symphony piccoloist Carole Bean,

and appearances by Karin Ursin of the Chicago Symphony and Carl Hall of the Atlanta Symphony. There will also be a Pedagogy Panel Session entitled "Picc 101."

Baroque flutist Jed Wentz will perform in recital and give the **Baroque Flute Masterclass**. Other traverso artists invited include John Solum and Richard Wyton, as well as Kim Pineda. All baroque events will be held in the superb acoustics of the charming St. Margaret's Church, directly across the street from the convention hotel.

The number and variety of chamber music offerings will astound you. We will be featuring works for flute duo, flute and guitar, flute quartet, flute and percussion, flute and voice, flute and strings, flute and other woodwinds, and flute and tape, all featured in **Color Concerts**. In addition, winners of this year's **Chamber Music Competition** will be presented in concert. A wide variety of American works will be presented in a series of *American Composers Concerts*. The flutists of the **U.S. Navy Band** will also present a concert.

**The Latin Influence** is particularly noticeable at this convention, with works for flute and guitar, flute, cello and piano, and flute quartet. **Outside the Box** is an adventurous concert featuring music inspired by folk and rock, ethnic folk traditions, and avant-garde sounds. The Washington, D.C., area is full of **Local Talent**, and it is fitting that there will be a concert highlighting local artists.

Numerous **Lecture/demonstrations** will be included in this year's offerings. The following presenters have been invited:

Jeanne Baxtresser, *The Orchestral Duo*  
Linda Mark, *The Art of Collaboration*  
Per Øien, *The Scandinavian Flute Tradition and Repertoire*  
Asako Arai, *New Music for Flute from Latin America*  
Kyle Dzapo and Thomas Jensen, *The Music of Joachim Andersen*  
Julie Koidin, *Brazilian Choro Music*  
Ann Knuth, *Exploring the Flute Culture of Peru*  
Odette Ernest Dias, *On Brazilian flute virtuosos Reichert and Callado*

The Fife and Drum Corps of Colonial Williamsburg, *The Role of Fifeing and Drumming in the American Revolution*  
Michael Stoune, *Flute Bands in Northern Ireland*  
Karen Garrison, *Native American Flutes, Past and Present*  
Bill Holcombe, *Arranging and Composing for the Flute*  
Patricia Harper, *Manuscript Sources of the Prokofiev Sonata*  
Anita Miller Rieder, *Publishing a Manuscript: The Story of the Quantz Double Concerto*

In addition, there will be two lecture/demonstrations on the flute and manuscript holdings in the **Library of Congress**, which has a vast collection, including the Dayton C. Miller Collection, manuscripts of the Poulenc *Sonata* and Copland *Duo* and thousands of flute-related documents.

It is also exciting that composers Robert Beaser and Thomas Oboe Lee will be able to join us to discuss their works in a **Composer's Forum**.

Pedagogy offerings are numerous. **Open Masterclasses** will be given by William Montgomery and Alexa Still. The ever-popular **Pedagogy Potpourri** sessions will be offered, plus presentations by Cynthia Stevens (Extended Techniques for Kids) and David Gerry (Easy Conservatory Repertoire). Other sessions include a panel discussion by university professors about the needs and joys of graduate students and another on stress-free studio policies for private teachers. In addition to the **Repertoire Guide Concerts** featuring local student flutists playing repertoire from the NFA's "Selected Flute Repertoire: A Graded Guide for Teachers and Students," we will have a demonstration by local **Suzuki** flutists, age 5–17, incorporating the work of Marcel Moyse's major pedagogical works.

Other standard events this year included the **Young Artist Competition**, the **High School Soloist Competition**, the **Newly Published Music Concert**, the **NFA Town Meeting**, the **Flute Club Forum**, moderated by Rosene Rohrer, and **Morning Warm-ups**.

Many events are programmed specifically for amateurs, including the **Flute Lover's Breakfast** (Saturday at 8 a.m.) featuring speaker Robert Dick, a Roundtable Discussion, Amateur Masterclasses for players over 30 years of age, a Tips for Amateurs session, and one entitled Flute Fundamentals.

**Flute Choirs** will not be neglected! In addition to numerous Showcases, Lobby Concerts and Foyer Concerts, there will be four reading sessions, plus sessions on Arranging for Flute Choirs and Rehearsal Techniques. A total of 19 flute choirs have been invited! The **Continuum Flute Choir**, conducted by Michael Stoune, will perform at the convention's opening ceremonies. Performances will also include those by the **Professional Flute Choir**, conducted by Carol Kniebush Noe and the **High School Flute Choir**, conducted by Wendy Webb Kumer.

John Bailey  
NFA Program Chair, 2002  
School of Music  
University of Nebraska  
Lincoln, NE 68588-0100  
Phone: (402) 472-2651  
Fax: (402) 472-8962  
E-Mail: jbaileynfa@unl.edu

**The program content is subject to change, in the event that someone may become unable to participate as scheduled. Please be sure to check the NFA Web site at <http://www.nfaonline.org> for the latest information.**

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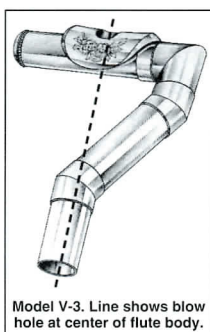
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# "Happy Birthday!"

## Sir Malcolm Arnold

by Richard Shaw

The composer Sir Malcolm Arnold celebrated his 80th birthday on October 21, 2001, and is currently attending a spate of concerts up and down Britain in his honour. Arnold is best known as the prolific composer of music for films such as *The Bridge on the River Kwai*, many orchestral works, and plenty more besides. Two concerts at London's Wigmore Hall on 23 and 25 October celebrated his birthday with a full range of his chamber works. The concerts were devised by pianist Richard Shaw and were supported by Top Wind, Sir James Gailway, and many others.

Malcolm Arnold has written many fine works featuring the flute. Most of these (the *Sonatina for Flute and Piano* Op. 19, *Concerto for Flute and Strings* O. 45 and *Concerto No. 2 for Flute and Orchestra* Op. 111, for example) were written for Richard Adeney, a fellow student at London's Royal College of Music. Naturally, the flute was well represented at the two birthday concerts which were attended by the composer (and by Richard Adeney, too).

The critics took a keen interest in the very substantial *Sonata for Flute and Piano* Op. 121. The *Times* commented: "Surprises littered the first of the Wigmore Hall's two birthday concerts. A Flute Sonata, you think: let's settle back and be burbled at [sorry, readers!]. But Arnold's *Sonata* of 1977 knocks the stereotype for six, echoing the late sym-

phonies' questing mood. Karen Jones gave a lovely performance, assisted by Richard Shaw's piano." The *Sonata* was written for James Galway and premiered by him in 1977. Richard Adeney went on to champion the work, and wrote a touching commentary on the piece specially for the printed programme for the Wigmore concerts:

"The *Sonata for Flute and Piano* is a strange piece, difficult to take in at first. Unlike the earlier *Sonatina*, but like *Flute Concerto No 2*, it isn't the usual jovial, jokey Arnold at all, but sombre; it seems to me almost frantic in its expression of unhappiness. But I feel it is hugely exciting to play. How grateful we flautists are for everything you [Malcolm] have written for our instrument."

Sebastian Bell featured in the second concert, tackling the treacherous *Fantasy for Flute* Op. 89, written to trip up contestants for the International Wind Competition held in Birmingham in 1966 (and won by a young James Galway). The *Daily Telegraph* noted "a dazzling performance from Ensemble Lumière [with flutist Emma Williams] of the quirky *Divertimento for Wind Trio*." The Galliard Ensemble (with flutist Kathryn Thomas) opened the second concert with "a sparkling rendering of the *Three Shanties* Op. 4 (1943)"

(*Seen & Heard*), "dispatched with suitably wry characterisation." (Richard Whitehouse: <http://www.classicalsource.com>).

At the second concert, Sir Tim Rice (best known as the librettist for many popular musicals and shows with music by Andrew Lloyd-Weber) presented the composer with a Fellowship from the British Academy of Composers & Songwriters. In her speech to Sir Malcolm, Sarah Rodgers spoke for us all when she said, "There is perhaps no one among the country's living composers who has achieved more in transcending the actual or imaginary boundaries of musical style, and no one whose music has reached more audiences worldwide than you. You yourself have said, 'there is no such thing as "serious classical music." In the end there is just music, good or bad.' This chimes with the view of Academy members and we believe you have written a lot of very good music!"

Sir Malcolm received standing ovations at both the Wigmore concerts.

Emma Williams (flute) and Richard Shaw (piano) premiered Malcolm Arnold's early *Flute Sonata* (1942) at the BFS Birmingham Branch's Flute Day on March 17, 2002, in the Adrian Boult Hall, Birmingham. Emma Williams also performs at the all-Arnold gala concert given by the Junior Fellows at the Royal College of Music on April 15, 2002, in the presence of the composer (see <http://www.rcm.ac.uk>).



## Changes in Dues for Upcoming Year

ACTIVE	\$50
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SUSTAINING	\$120
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## SPECIAL AWARD supports American Flute Concertos

by Patricia Spencer

The National Flute Association is proud to announce the receipt of a special award of \$6,000 from the Aaron Copland Fund for Music, to be used toward the performance of flute concertos by American composers.

The Aaron Copland Fund for Music, one of the most prestigious music foundations in the United States, was established "to support organizations whose performances encourage and improve public knowledge and appreciation of serious contemporary American music." The foundation has had a major impact on creative programming in this country, significantly

improving the new music field and making it possible for American audiences to become better acquainted with works by their own composers.

The NFA conventions invariably introduce a wide range of repertoire, including considerable numbers of new American works. Convention programs have a strong impact on the programming choices of flutists throughout the United States. The organization thus plays a vital role in the introduction of new repertoire.

One of the high points of the convention each year is always the Concerto Evening, at which many exciting new concertos have been introduced (and premiered!) over the years. Due to budgetary constraints, the orchestra size and rehearsal time for these has always been limited. The new grant will make it possible to allocate more rehearsal time and perhaps additional players for American concertos on this concert.

*Patricia Spencer is a member of the Endowment and Development Committee of the NFA*



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The Piccolo Pavilion

## vignette

# The Piccolo Pavilion

by Louis Lewis

There is a Piccolo Pavilion in Corte Madera (Marie County), California. It is a gift to the community from Dr. Wilfred George and his wife Ann.

Dr. George, life member of NFA, is an enthusiastic piccoloist playing in several area bands and entertaining on the Bread and Roses circuit playing for retirement homes and hospices. He conceived the "Piccolo Pavilion" idea in 1997 and presented it, as a gift, in a letter to the local Town Council.

With the help of an architect, Michael Harlock, who plays bass clarinet in the Town Band, a site plan and foundation drawings were presented and eventually accepted for the structure to be sited in a park at the Old Corte Madera Town Square. However, to get final approval, Dr. George had to get an Environmental Impact Report, clearances and permits from the Building Department, the Planning Department, OSHA, the Fire Department,

Traffic Engineering, ADA (Disabilities) and various Town, County, and State reviews. The Fire Department even argued for a sprinkler system in a structure on a concrete pad, with a concrete shingle roof, and open on all sides! Hours were spent in Town Council and committee meetings, and treating recurring migraine attacks, but he persevered. When the final approval came after a gestation of over four years, it only took two days for the Amish workers to assemble and complete the structure, which had been fabricated in their workshops in Pennsylvania and in Ontario, California.

The Dedication Ceremony was on Sunday, September 30, 2001, and was a very festive occasion. It featured the Corte Madera Town Band under the direction of Benedetta Del Basia — with Wilfred George as Piccolo Soloist.

Dr. George is a dedicated philanthropist who, besides the Piccolo Pavilion, had donated gazebos to parks and beautiful

playhouses to eleven area preschools. All were designed and built by Amish craftsmen and have all been distinctive contributions to the community, but the Piccolo Pavilion was the High Note!

*Louis Lewis majored in music at Occidental College, Los Angeles, and as a graduate student at USC. He was piccoloist in the Dallas Symphony Orchestra under Antal Dorati and has been soloist with the Bohemian Club Band of San Francisco for the past 30 years. He is now retired and doing arranging. His delightful "Kristin's Story," for flute and narrator, was performed on a children's program at the 1995 NFA convention in Orlando and is available on CD.*



## **Dedication of Piccolo Pavilion**

**Sunday, September 30, 2001**

**Old Corte Madera Square**



**Piccolo Pavilion**  
**is a gift to the community**  
**from "Dr. Flute"**  
**Wilfred George**

**Sponsored by the**  
**Town of Corte Madera**  
**and the**  
**Corte Madera Community Foundation**

**Front**

## **Town of Corte Madera**

### **Corte Madera Town Council**

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Jin Yang - Vice Mayor  
Melissa Paulson  
Claron Jorgensen

### **Interim Town Manager**

Jay Tashiro

### **Project Manager**

David Bracken, Interim Town Engineer/Director of Public Works

## **Corte Madera Community Foundation**

### **Board of Directors**

Jana Haehl - President; Carolyn Larson - Vice President;  
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The Corte Madera Community Foundation was established in 1994 for the purpose of helping to assure that the special character of Corte Madera is preserved, protected, and enhanced by promoting or sustaining public facilities improvement, community support, citizen services, and historic preservation.

The foundation is a nonprofit charitable organization with tax-exempt 501(c)(3) status which makes donations tax-deductible to donors as provided by law.

### **Acknowledgments**

Site Design - Michael Harlock  
Landscaping - Raul Garcia, Forster & Kroeger  
Structure - Amish Country Gazebos  
Site Construction - Bauman Landscape, Inc.

Beverages donated by Safeway, Corte Madera  
Sanitary accommodations donated by Mill Valley Refuse

**Back**

## **Town Band**

### **Director**

Benedetta Del Basia

### **Piccolo**

Wilfred George

### **Flute**

Mike Haynes, Cynthia Hersey, David Krinitsky, Bill Risch,  
Mary Rudy, Jan Sherwood, Tracy Wilkinson

### **Oboe**

Susie Erin, Judy Sager

### **Clarinet**

Roger Emehiser, Ed Gorden, Michael Harlock, Howard Hetzner, Steve Kent,  
Susan Kirsch, Graham Lambert, Grace Lozier,  
Susan Marvin, Louis Thoelecke, Wayne Torigoe

### **Saxophone**

John Bacigalupi, Eric Becking, Tracy Durnell, Gwyn Lister, Marjorie Neville,  
Darrell Parker, Denis Rutenberg, Bill Smith, Shaun West, John Whitney

### **Cornet/Trumpet**

Joe Alessi, Sue Johnson, Frank Killey, Jessie Kincaid, Rex Wolfe

### **Horn**

Jim Bhear, Sandy Maas

### **Baritone/Euphonium**

Richard Jones

### **Trombone**

Robin Durnell, David Fox, Larry Ulin

### **Percussion**

Terry Hill, Rick Strand

### **Bass/Tuba**

Kazu Maruoka

## **Program**

(times approximate)

### **Town Band**

**1:00 - 3:00**

### **Dedication and Refreshments**

**3:00 - 3:30**

### **"Dr. Flute" - Wilfred George**

**3:30-4:00**

### **Mill Valley Brass Ensemble**

**4:00 - 4:30**

**Inside**

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# perspective

## words of music

by Zdenek Bruderhans



Example 1



Example 2

Before encouraging you to read further, I invite you to consider the following task: how to teach a junior flute student to play correctly the little study by Gariboldi (Example 1) when 99% of them come to a lesson and play two sixteenths and one eighth instead of an eighths triplet?

My advice is: ask the pupil to take the breath in all places without disturbing the music. I do stress—*all places*, even if there is no need to do so. I noticed that the majority tries at first to breathe at the end of a measure, followed by an attempt to breathe

after the first beat. Finally, the breath is taken after the first eighth in the measure—and the problem is solved: triplets follow the duplets naturally without the need to count slavishly the time and its subdivisions. In addition, the accentuation of the downbeat note is in this case felt as an unnatural one. What caused this little miracle? If we make a comparison with a spoken language, one may say that the subdivision of a musical phrase—by finding all suitable breathing places—acted as a correct identification of words in a sentence.

Another case is the Salamon's arrangement of the slow movement from the *Surprise Symphony* for flute, string quartet, and keyboard (Example 2) which I prepared for the 1980 Adelaide Festival of Arts. Since it was played without a conductor, the exact synchronisation, particularly of the pizzicatos, needed to be solved. Only after my partners ceased to "count," i.e. to subdivide music metrically and started to feel that the even eighths (i.e. second and fourth in a measure) belong to the odd (i.e. first and third) ones, there was no problem with the

ensemble, even when I requested, as a practice, to play sitting back-to-back to each other in order to prevent an eye contact.

These cases exemplify the need to be aware of the “words of music,” from which phrases are built. I will call these “words” *motives*. The motif is the smallest part of music which cannot be further divided—practically, within which one cannot take breath. It is beyond the scope of this short article to go into further discussions about the motif’s length and its position vis-a-vis the time, both of which decide its character. It must suffice that the motif is based on a rhythmical group, consisting of shorter note(s), forming an indivisible unity with the relatively longer note which follows. Only when the longer note is a harmonic dissonance, the motif ends with the next note.

This method of forming motives in western music, together with the appropriate materialisation of the motif’s tensions in the musical performance, should be considered to be the “words of music.” My performing and teaching experience unequivocally suggests that this is the starting point and a true

basis of musical communication, irrespective of the profound differences between languages of participating people—composers, whose works are performed, musicians, interacting in an ensemble, and pupils taught. And interestingly enough, this primary, elementary subdivision of our western music was readily accepted as natural by my Asian students, whether by those who came to Australia to study with me or those I encountered during my tours/residencies in Asia. I mention the case of Asian people, since the intonation of their language is not always the same as western ones—for instance, some Chinese affirmative sentences may end with a rising voice!

What are the reasons for the miracle that sometimes occurs, when people who speak different languages are able to play for the first time together with such a precision that the performance could be broadcast? Or, the fact that people who speak different languages with profound differences in accentuation, stress, and intonation, are basically able to agree as to what is natural and beautiful in music? It lies in the fact

that music is fundamentally related to human behaviour—a topic that would need a further substantial article.

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## ERRATA

We regret that the following printing errors occurred in the article "Bach's Chamber Music for Flute: and Expressive Breakthrough," by Patricia Harper, Fall 2001:

The last sentence on page 39 should read: "While the E Minor Sonata is wonderful music to play and to hear, it is not idiomatic writing for the flute." ("not" has been omitted.)

The credit line for permission to reprint the musical examples was inadvertently omitted. Accompanying the examples should have been the following statement:

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